PRETTY PEGGY
PRINCES T., February 3rd.
CHARLES AUSTIN
TOOTS POUNDS
LORNA POUNDS

THE ERA

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PRINCES T., February 3rd.
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WANTED, Big Attraction, Jan. 19.
E. G. FALCON, County Theatre, Bedford.

NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
NEW THEATRE, BOSTON.
Once nightly.
(Three nights or full week.)
Proprietors,
Scala Theatre (Boston) Co., Ltd.
Man. Dir., G. Aspland Howden.
'Phone, 135 Boston.
ALL THE FIRST-CLASS COMPANIES VISIT AND ARE COMING TO THE NEW THEATRE. This Theatre has the LARGEST SEATING CAPACITY IN THE DISTRICT. Beautifully furnished, good band and lighting. It has an advantage in possessing a large stage, 50ft. wide, 24ft. back, pros. opening 31ft., taking 18ft. flat, and capable of effectively producing any play. Five good dressing-rooms, and good admission prices. With the large holding capacity WE ARE PREPARED TO OFFER "TOP" SHARING TERMS, FREE OF COMMISSION, to KNOWN LONDON ATTRACTIONS.
WANTED, COMPANIES,
EARLY DATES.
Apply for Bookings to the Booking Manager for the Company,
MR. WILL DALTON,
57, Parsonage-rd.,
Withington, Manchester.

I require company to wire me, "Granbeste, Manchester," for 3 nights, Jan. 8, 9, 10.

NEW THEATRE ROYAL, INVERNESS.
Practically rebuilt. Good Stage and Staff.
WANTED, Jan. 19, Big Attraction.
E. G. FALCON, County Theatre, Bedford.

WORTHING THEATRE ROYAL.
Reconstructed and redecorated.
Now one of the prettiest theatres on the South Coast.
Holding capacity £110 (plus tax).

WANTED, First-class Recognised London Attractions,
Three nights one matinée,
Jan. 26, 27, 28,
Feb. 9, 16, 23,
March 8.
Also good Musical Show for Easter week.
Only No. 1 Attractions need apply to C. A. SEEBOLD, as above.
Silence a polite negative.

THE PLAYHOUSE,
CARDIFF.
Opening shortly at a cost of £50,000.
One of the most beautiful theatres in the provinces.

WANTED,
BIG PANTOMIME PRODUCTION for 1920-1921.
Also
FIRST-CLASS LONDON SUCCESS for Autumn.
Full particulars, and state where to be seen working, to
C. HAMILTON, Managing Director,
9, Tello-street, Cardiff.

CONSTITUTIONAL THEATRE,
LITTLEPORT, CAMBS.
WANTED, First-class Comedies, Plays, Small Revues, Variety, Concert Parties.
Vacant Jan. 15, 16, 17, 22, 23, 24, Feb. 12, 13, 14, 19, 20, 21, March 18, 19, 20.
Last 3 nights each week.
Small Stage. Take 16ft. Flats.
Seymour Hicks, "Broadway Jones" Co. House Full Early Doors. Last week. Christmas Week, Fred. Ormond's company. House full early door, Sat. night. Chairs brought from dressing rooms. Good Companies do good business. Managers note. Last three nights of each week only.
All coms., DAVIS & ROBERTS, Theatre, Littleport, Cambs.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

WAGNER & SKARDON'S COMPANY,
"DISGRACED."
The Finest Drama-Touring.
WANTED, Monday next, Jan. 5,
Monday next, Jan. 5,
Jan. 19 (precede Burnley).
WAGNER & SKARDON, Theatre, March.

LEONARD LAURENCE
and
DOROTHY WEST-SYMES
present
"ALIAS JIMMY VALENTINE,"
"LEAH KLESCHNA,"
and high-class repertoire.
WANTED, Jan. 12,
Wanted, Jan. 12,
Wanted, Jan. 12,
Feb. 9, and various, on.
LEONARD LAURENCE,
17, Leicester-st., Leicester-sq., W.C.

WANTED, Monday next,
through theatre closing.
Gorgeous Pantomime,
"DICK WHITTINGTON."
Olive Williams as Dick Whittington.
Wire,
JACK WILLIAMS,
Queen's Theatre, Farnworth.

THEATRES WANTED.

"BETTY AT BAY."
"BETTY AT BAY."
Direct from the Strand Theatre.
Entire London Production Carried.
WANTED, First-class Theatres,
Jan. 12 (South).
Also Feb. 16 and 23.
March 1, 15, and 22.
April 5, 12, 26.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

THE BRANDON THOMAS COMPANY IN "CHARLEY'S AUNT."
Entire West-End Production Carried.
Direct from the Garrick Theatre.
WANTED, First-class Theatres,
March 8, 15, and 29.
April 26, May 3, 17.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

CHARLES HAWTREY'S FAMOUS FARCICAL COMEDY.
"THE PRIVATE SECRETARY."
Entire West-End Production Carried.
WANTED, First-class Theatres,
July 12, 19.
Aug. 30, Sept. 6, 13, 20.

Address, CECIL BARTH,
37, King-street, Covent Garden, W.C. 2.

ROBERT COURTNEIDGE'S COMPANIES.

"Daddies."
Haymarket Theatre, W.
"Daddies."
(Two companies).
With Mr. Mollison Kidd.
"The Man from Toronto."
(Three companies.)

WANTED, March 1, 8,
May 17, 24.

"The Law Divine."
Vacant March 3, April 5, 12,

"Scandal."
Vacant, North Co.,
Jan. 26, March 8.
South Co., Feb. 9, 16, April 5.

"The Arcadians."

"Petticoat Fair."

"Too Many Girls."
To be produced Manchester, Feb. 23.
"Paddy, the Next Best Thing."

DOUGLAS MILLAR,
17, Shaftesbury-avenue, W. 1.

"MONTY'S FLAPPER." "ANN."
WANTED, Feb. 2, 16, 23, March 8, 15, 22, May 10, 17, 24. HALDANE CRICHTON, 15, Bolton-gdns., Teddington.

Albert Chevalier as Joe Brown, in the Great Play
"MY OLD DUTCH."
By Arthur Shirley and Albert Chevalier.
500th performance.
WANTED Known, Companion Play, by same Authors, in preparation, entitled "A FALLEN STAR."

Communications, C. INGLE,
16, Bartholomew-villas, Kentish Town, London.

"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
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"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
"THE BONNIE BRIER BUSH."
This tour is proving the most successful of this wonderful play.
For business done this autumn refer to:—
Howard & Wyndham, Ltd., Edinburgh.
Arthur Jefferson, Glasgow.
A. J. & J. J. Wright, Greenock.
J. H. Savile, Perth, &c., &c.
Can be played once or twice nightly.
WANTED, Managers to send Vacant dates, Scotland or England.
DURWARD LELY, c/o Theatre, Perth.

LOUIS CALVERT in "DADDALUMS."
Prior to London production.
Cast includes Louis Calvert, Edyth Olive, Ernest Hendrie, Margaret Vaughan, W. Edward Stirling, Edward Bonfield, Francis Lister, &c.
WANTED, March 8, 22, April 5, June 28, and on.
Also entire production of "YOU NEVER CAN TELL," with Louis Calvert in his original part.
All communications, W. EDWARD STIRLING, 3, Cambridge-mansions, Cambridge-road, London, S.W. 11. 'Phone, Battersea 966.

E. HILL-MITCHELSON'S CO'S.
"Ashamed of the Man She Married."
"Somebody's Wife." Star Company.
WANTED, Jan. 5, 12.
Booked two consecutive weeks Glasgow, Bolton, N. Shields, Jarrow, Nottingham.
E. HILL-MITCHELSON, T.R., Leicester.
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
"THE OLD TIMES BACK AGAIN."
WANTED, Big Theatres,
Jan. 26, Feb. 2.
Jan. 26, Feb. 2.
Jan. 26, Feb. 2.
To follow Theatre Royal, Barnsley. Don't miss this record smasher. Refer Henry Hare, O.H., Dunfermline.

Wire, HARRY FOXWELL, Wire.
268, Lytham-road, Blackpool.

"THE WEARIN' O' THE GREEN."
WANTED, Jan. 5,
Jan. 5, Jan. 5, Jan. 5.
Wire. Wire. Wire.
CHALMERS MACKEY,
Theatre Royal, Jarrow.

HORACE HODGES,
in
"GRUMPY."
WANTED, Jan. 19 (precede Torquay), Feb. 16, Mar. 15, April 5, 26, May 3, 24,

WALTER D. NICOLL,
This and next,
47, Cornwallis-gardens, Hastings.

WANTED, Monday next,
through theatre closing.
Gorgeous Pantomime,
"DICK WHITTINGTON."
Olive Williams as Dick Whittington.
Wire,
JACK WILLIAMS,
Queen's Theatre, Farnworth.

THEATRES WANTED.

FREDERICK G. LLOYD'S COMPANIES.

COMIC OPERA REPERTOIRE.
Playing
"DOROTHY," "LA CIGALE,"
"LES CLOCHES DE CORNEVILLE."

WANTED, First-class Theatres,
May 3, South.
Sept. 6, North.
Sept. 27, North.
Dec. 20.
Only Vacancies in 1920.

"ROSE OF ARABY."
"ROSE OF ARABY."
"ROSE OF ARABY."
"ROSE OF ARABY."
"ROSE OF ARABY."
"ROSE OF ARABY."
Entirely New Romantic Comic Opera.
March 8 (?),
April 5,
July 26
(between Newcastle and Hull).
Nov. 15.
Dec. 20, onwards.

"COUNTRY GIRL."
"COUNTRY GIRL."
"COUNTRY GIRL."
"COUNTRY GIRL."
"COUNTRY GIRL."
"COUNTRY GIRL."
April 19 (?),
July 26 (?),
Oct. 4,
Oct. 18,
Oct. 25,
Dec. 13, onwards.

"TAILS UP."
"TAILS UP."
"TAILS UP."
"TAILS UP."
"TAILS UP."
"TAILS UP."
"TAILS UP."
Jan. 5,
Jan. 26,
Feb. 16,
Feb. 23,
July 19,
Aug. 2.

"LA POUPEE."
"LA POUPEE."
"LA POUPEE."
"LA POUPEE."
"LA POUPEE."
"LA POUPEE."
"LA POUPEE."
Sept. 13,
Oct. 4,
Nov. 22,
Dec. 6.

"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
"CHINESE HONEYMOON."
Feb. 23,
March 1,
March 8,
Sept. 13,
Nov. 29.

All First-class Companies.

FREDERICK G. LLOYD,
37, Birch-grove, Acton.

Wanted also,
Good Choristers, Male and Female. Apply, with song, 12-1 daily, Argyle Hotel, 64, Windmill-street, Shaftesbury-avenue.

HAROLD V. NEILSON
presents
SIR FRANK BENSON
and the famous Benson Shakespearean Company, in
New and Special Productions of
"THE MERCHANT OF VENICE,"
"HAMLET,"
"THE MERRY WIVES OF WINDSOR,"
"THE TAMING OF THE SHREW,"
"TWELFTH NIGHT,"
"JULIUS CÆSAR."
Now concluding a special season of six weeks at the New Queen's Theatre, Manchester. Rebooked by John Hart, Esq., for a further season of eight weeks in 1920.
Gross Receipts.
"Hamlet" (one week) £1,056 11 5
"The Taming of the Shrew" (one week) £893 17 11
"Julius Cæsar" (four days) £824 8 6

WANTED, Feb. 9, Feb. 9, Feb. 9, March 15, March 15, March 15.

HAROLD V. NEILSON,
89, Parliament-Hill-mansions, N.W. 5.

HAROLD V. NEILSON
presents the late Weedon Grossmith's Farcical Comedy,
"MY SOLDIER BOY."
"MY SOLDIER BOY."
"MY SOLDIER BOY."
Just concluded highly successful tour of twenty-three weeks, with average weekly takings of over £400.

Gross receipts at the Palace Pier Theatre, Brighton, at prices, 8d. to 3s.:—
£652 5s. 1d
£652 5s. 1d.
£652 5s. 1d.
£652 5s. 1d.
£652 5s. 1d.
At the Garrison Theatres "My Soldier Boy" on many occasions exceeded the gross takings of "The Merry Widow" and "The Maid of the Mountains."

WANTED, First-class Theatres or Music Halls, twice nightly, for various Spring dates, February-July, onwards.

HAROLD V. NEILSON,
89, Parliament-Hill-mansions, N.W. 5.

NEVILL GRAHAM'S PRODUCTIONS.

WANTED, First-class Theatres,
Feb. 9, 23,
March 1, 15,
April 12,
Aug. 16, 30
Nov. 8, 15.
"THE MAID OF THE EAST."

Wanted, First-class Theatres or Halls,
March 1, 15,
April 5, 12,
for
A NEW MUSICAL PLAY
(founded on "The New Boy").
Production, Jan. 26, Grand, Wolverhampton.

NEVILL GRAHAM,
61/63, Brixton-road, London, S.W.
Tel., Brixton 2276.

WANTED, Monday next,
through theatre closing.
Gorgeous Pantomime,
"DICK WHITTINGTON."
Olive Williams as Dick Whittington.
Wire,
JACK WILLIAMS,
Queen's Theatre, Farnworth.

THEATRES WANTED.

WANTED, Number One Theatres and Music Halls only.
Once or Twice Nightly.

"BUZZ-BUZZ."
The Greatest Musical Success of the present London season. Has been running over 12 months continuously at the Vaudeville Theatre.
Feb. 23, March 8 (Midlands or North).
March 29, April 12, 19, 26 (South).
May 10, June 7, 14, July 5, 12, 19, 26, Aug. 23.
Sept. 15 (3 nights), to follow Rhyl,
Sept. 20, Oct. 4, 11, 25, onwards.

"BUBBLY."
André Charlot's phenomenally successful Musical Production from the Comedy, London.
March 22 (to follow King's, Southsea), and a few dates on.
Also several vacancies Autumn, 1920.
"THE GIRL FROM CIRO'S."
The entire production from the Garrick Theatre, London, carried. Third visits booked King's, Edinburgh, Borough, Stratford, Blackpool, Theatre Royal, Chatham, &c., &c.
Jan. 26 (to follow T.R., Bath), Feb. 16, 23 (Midlands or North), to precede O.H., Middlesbrough, March 29, April 5, 19, 26, Aug. 9, onwards.
"HOBSON'S CHOICE."
The successful Farcical Comedy from the Prince of Wales and Apollo Theatres, London. Bookings include P.O.W., Birmingham; O.H., Middlesbrough; Grand, Blackpool; Edinburgh; H.M.T., Dundee; Empire, Penge; Empire, Preston; Palace, Southampton; Hippo., Richmond; &c., &c.
Feb. 23 (South).
April 5, 19, 26, May 3, 24, 31, June 7, 17 (3 nights), to follow Oxford, July 1 (3 nights), to follow Weston-super-Mare, July 5, 12, 22 (3 nights), to follow Rhyl, Aug. 2, 9, 30, Sept. 13, 27, and a few dates, on.
"TYPHOON."
The late Laurence Irving's Great Dramatic Success from the Haymarket and Queen's Theatres, London.
First Tour of the Provinces.
Feb. 2 (between Brighton and Harrogate).
Feb. 19 (3 nights), to follow Grantham.
Feb. 23, March 1, 8, 22, 29, April 5, 12, 19, and May 24.
Also various dates Summer and Autumn.

Wire or write,
W. FOSTER HORSFIELD,
Suites 17-18, 26, Charing Cross-rd., W.C. 2.
Telephone, Regent 308.

C. A. STEPHENSON and A. M. NORRIS.

"CINDERELLA."
Cast includes Miss Vivien Carter as Cinders.
Coach and Ponies travelled. Enormous success T.R., Windsor.
WANTED, Feb. 2, 9, 16 (Theatre or Hall, Midlands), once or twice nightly. Also
"DICK WHITTINGTON."
(From T.R., Worcester.)
Cast includes:
C. A. STEPHENSON as Idle Jack.
Magnificent Production in 11 Scenes.
Produced Boxing Day, at Palace, Westcliff. Undoubted success.
Wanted, Jan. 26, to follow Eastbourne.
Feb. 2, 9, 16 (Midlands, Theatre, or Hall, once or twice nightly).
Also
"CARMINETTA."
(By arrangement with C. B. Cochran.)
First-class Theatres only. No. 1 Co.
Full Operatic Chorus.
Wanted, March 29.
All coms.,
C. A. STEPHENSON,
This, Palace, Westcliff. Next, Hippo., Margate.

MACDONALD & YOUNG'S TOURS.

WANTED, Dates.

"PEG O' MY HEART."
Feb. 2.
Feb. 2.
Feb. 23.
Feb. 23.

"FAIR AND WARMER."
Feb. 23.
Feb. 23.

"UNCLE SAM."
Feb. 16.
Feb. 16.

"HIS LITTLE WIDOWS."
Feb. 23.
Feb. 23.

Address, 33, Lisle-street, London, W.C. 2.

"THE GIRL IN THE TAXI."
Terrific success of the new touring production.

WANTED, Jan. 26, follow Derby and a few Autumn Dates.

Wire or write,
HUBERT WOODWARD,
102, Charing Cross-road, W.C. 2.

WANTED, Theatres.

The new successful Farce,

"BY GUM!"

By Gerald Robinson and Cyril Claire.

A laugh.
A scream.
A yell.

Cast includes:—
Una Douglas.
Charles Neville.
J. Cook Hinton.
And
Sam Springson.

Managers with open dates from Jan. 5 onwards wire
H. M. CONYERS,
74, Cromwell-road, S.W. 7.
'Phone: Western 172.

For the Great Success at the CRITERION THEATRE,
"OUR MR. HEPPLEWHITE."
WANTED, Feb. 9, Aug. 9, Sept. 27, Oct. 4, 18, Nov. 8, 15, 29. Now booking 1921.
Apply, W. E. Holloway, 7, Ramillies-rd., Bedford Park, W. 11.

WANTED, Monday next, through theatre closing, Gorgeous Pantomime,
"DICK WHITTINGTON."
Olive Williams as Dick Whittington.
Wire,
JACK WILLIAMS,
Queen's Theatre, Farnworth.

THEATRES WANTED.

B. M. DUNSTAN
Presents
FRANK FORBES-ROBERTSON
in
"MICE AND MEN."
By Madeleine Lucette Ryley.

A Beautiful Romantic Play.

WANTED,

March 4 (3 nights),

March 8,

March 15 (3 nights),

April 5,

April 19.

Apply,
FRANK FORBES-ROBERTSON,
7, Titchfield-terrace, Regent's Park, N.W.

B. M. DUNSTAN,
FRANK FORBES-ROBERTSON,
Present,
By arrangement with Mr. Arthur Bertram
(Of the Savoy Theatre),

"A WESTERN GIRL."

A Strong Drama of North-West Canada.

Just concluding most successful tour of Garrison Theatres.

WANTED,

Drama Theatres,
for Spring and Autumn.

Apply to
FRANK FORBES-ROBERTSON,
7, Titchfield-terrace, Regent's Park, N.W.

T. W. RUFF'S ENTERPRISES.
"TIME PLEASE."
"TIME PLEASE."
"TIME PLEASE."
A New and Novel Musical Revue.
(By Herbert Barnes and J. L. Barry.)
In three ticks and a wind up.
Those who make the time fly:—
Bruce King,
Tom Dewson,
George Hutchie,
Jack Lennard,
Douglas Davis,
Florrie Cameron,
Val Lea,
Dillion and De-Alroy,
Rob and Ivy Lynn,
The Four Gordons.
Supported by first-class London Beauty Chorus.
WANTED, Monday next.
Monday next.
Monday next.
Also Jan. 19, 26 (South).
Also Jan. 19, 26 (South).
Printing and Agent ready for immediate dispatch.
All we require is a clear stage.
Wire. Wire. Wire. Wire. Wire.
RUFF,
Alhambra Theatre, Stourbridge.

LENA STANTON'S
"ROBINSON CRUSOE" PANTOMIME.
WANTED, Jan. 19, various on,
Cast includes:—
Lena Stanton (as Crusoe), May Eden, Lena M. Jay, Wee Toss and Betty, Dolly Mead, Five Gulliyers (Comedy Giants), Fandor Troupe (Lady Cyclists), Fred and Partner, Syd. Seymour, Billy Bruce, Vic. Verney, and Harry Joseph as Mrs. Crusoe. Company of 40.

All coms.,
HARRY JOSEPH,
Union Hotel, Colne.

JACK McKENZIE'S
Enormous Success,
"BABES IN THE WOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."
"BABES IN THE WOOD."
Cast includes:—
Jack McKenzie, Geo. West, Marion Broom, The Eight Moonbeams, Lilian Morgan, Wink-pop and Edie.

THE RAGE OF DERBY.

Saturday Beat Boxing Day. Refer.

WANTED, Jan. 19, 26 (?), Feb. 9, 16,
Jan. 19, 26 (?), Feb. 9, 16.
Jan. 19, 26 (?), Feb. 9, 16.
Jan. 19, 26 (?), Feb. 9, 16.
Jan. 19, 26 (?), Feb. 9, 16.
Wire,
JACK McKENZIE,
Palace, Derby.

"BUBBLY."
The successful Musical Production from the Comedy Theatre, London.
WANTED, Jan. 22 (3 nights).
Wire, HORSFIELD, Suite 17, 26, Charing Cross-rd., W.C. 2. 'Phone, Regent 308.

WANTED, Monday next, through theatre closing, Gorgeous Pantomime,
"DICK WHITTINGTON."
Olive Williams as Dick Whittington.
Wire,
JACK WILLIAMS,
Queen's Theatre, Farnworth.

For other Theatres Wanted see Displayed Wanted Section

ARTISTS WANTED.

WANTED, Chorus, high Tenor, Bass, harmony experience pref. Call 12. Actress, "Connie Ediss" type. Also Artists, all lines, Chorus, young lady Dancers. Write, SAVOY DIRECTION, 9, St. Martin's-court, W.C. 2.

WANTED,
PRINCIPALS,
CHORUS,
and
ORCHESTRA,
Desiring to join the
CARL ROSA OPERA CO.,
Apply (by letter only) to
The Secretary,
Carl Rosa Opera Co.,
8, Staple Inn, Holborn, W.C. 1.

The tours of late years have averaged 50 weeks each.
A Few Vacancies this Tour.
Engagements now being made for summer and autumn, 1920.

WANTED, Hebrew Comedians. Good voices.
Also good Bagpipe Player.
Apply, Rehearsal Room, Holborn Stadium, 1 o'clock Friday.

PRESERVE YOUR MUSIC—PUT IT IN A "MAURIENA" COVER.

MUSIC THIS WEEK'S NOVELTIES. PIENA

"IDYLLE AU MOULIN," by POPY—Overture.
F.O. 2/-; S.O. 1/6; P.C. 6d.; E.P. 3d.
"MARPHA," by DARAS—Romance.
"LOIN D'ELLE," by DARAS—Reverie.
"LILY," by DARAS—Light.
F.O. 1/6; S.O. 1/3; P.C. 6d.; E.P. 3d.
FOR SAMPLE PARCEL SEND 2/6. STATE COMBINATION REQUIRED.
OBTAINABLE FROM
MESSRS. CRANE & SONS, Ltd., LIVERPOOL.....ST. HELENS and BELFAST.....
GOLDMAN, SOUTH SHIELDS.....3, CARLISLE TERRACE, BRADFORD,.....AND
PIENA 3 BIRCHINGTON ROAD, KILBURN, N.W.6. MUSIC
TELEPHONE: HAMPSTEAD 7245.

USE A "MAURIENA" COVER, AND DOUBLE THE LIFE OF YOUR MUSIC.
PRICES:—Small size, 3d. each; 2/9 per dozen. Large size, 5d. each; 4/6 per dozen. Large quantities by arrangement.

ARTISTS WANTED.

WANTED, Cinema Artists, all lines, for important British productions; types essential. SIDNEY JAY, 205, Oxford-street, W. 1. 'Phone, Museum 4329.

WANTED, Young Lady, for Music Hall Sketch.
Photo., terms, Box 105, "The Era."

WANTED, FIRST-CLASS CHORUS LADIES FOR WEST-END. MUST HAVE REALLY EXCELLENT APPEARANCE AND VOICE. OTHERS NEED NOT APPLY. ALSO FIRST-CLASS CHORUS GENTS. CALL WITH SONG ANY DAY BETWEEN ELEVEN AND ONE.
FRED MALCOLM,
C/O LAKE'S OFFICES,
1a, SOUTHAMPTON ROW,
HOLBORN, W.C.

WANTED, immediately, for Tour, pretty Girls with good voices; refinement essential; also Male Choristers. Apply, personally, on Thursday, at 3 o'clock, with song, to The ENID BAIRD BUREAU, 53, St. Martin's-lane.

ARTISTS WANTED.

WANTED, Chorus Ladies; rehearse immediately. DANDOE, Palace T., Sevenoaks, Kent.

WANTED, Producer for amateur presentation of "Betty," Jan. 5 to Feb. 7, inclusive; knowledge of show essential. Apply at once, H. A. DRAKIN, Talbot-chambers, Blackpool.

WANTED, Boys, Girls, slight knowledge dancing; London theatre. Call 12 to 1, VILLIERS, 13, George-street, Hanover-square, W.

AMATEURS, PUPILS, ETC., WANTED.

WANTED, Amateurs, Aspirants; splendid opportunity start professionally. Stamp. Call afternoons. MR. D'ALBERT, 3, Stansfield-road, Stockwell-road, S.W.

WANTED, Amateurs, songs, sketches supplied; every assistance given; start direct in profession when proficient. D'ALBERT (above address).

WANTED, Aspirants, Beginners. 200 successful clients appearing. Established 25 years. Fine chance to start. D'ALBERT (above address).

PANTOMIME ARTISTS WANTED

ANDIE CAINE'S Pantomime,
"Red Riding Hood."
WANTED, first-class Fairy Queen. Good voice and appearance.
Rehearse at once.
Full particulars, age, height, photograph, and references,
ANDIE CAINE,
Queen's Park Hippodrome, Manchester.

DE WOLFE'S
157 WARDOUR STREET, W.1.
Phone—Gerrard 3623. Cables—Zercowol, Ox, London.

SOLE REPRESENTATIVES FOR THE ROYAL NETHERLANDS MUSICAL INSTRUMENT MANUFACTORY, ROTTERDAM.

ZERCO'S CELEBRATED OVERTURES, PLAYED EVERYWHERE.

La Fille du Passeur (Zerco) Overture. Just Published. Novelty Price, F.O. & P.C., 2/-.

Salon Orchestra, including Piano Conductor, 1/6.
Two 1st Violin parts to all items. Additional Piano parts obtainable.

Serenade ..... Faure
Plaisir d'Amour ..... Martini
Prelude ..... Beaume
Appassionata ..... Dacette
Serenade Egyptienne ..... Velt
Jours d'Autrefois ..... Gomez
Elegie ..... Gomez
Priere a la Madonna ..... Zerco
Little Maiden ..... Thun
Ronde de Nuit ..... Zerco
Hymne d'Amour ..... Trespailler
Chanson Norvegienne ..... Zerco

Quintets and Trios, including Piano Conductor, 1/6, 1/4, 1/-.

Romance sans Paroles ..... Saury
Chant sans Paroles ..... Trespailler
Romance athetique ..... Redies
Lettre d Adieu ..... Zerco
No turne ..... Zerco
Chant d'Esperance ..... Zerco
Invocation ..... Beaume
Ave Maria ..... Faure
Adagio ..... Beethoven
Serenade ..... Schubert
Largo Appassionato ..... Beethoven
Reverie d Automne ..... Saury

WANTED, Chorus Ladies for Revue, join immediately; long tour guaranteed.
Wire, RUFF, Alhambra Theatre, Stourbridge.

WANTED, First-class Chorus Ladies, for tour of the Comedy Theatre Success,
"BUBBLY."
Must be refined, small, and be experienced dancers.
Apply to-day, with song, between 2.30 and 4 p.m., at the Irish Club, 28, Charing Cross-road; or by letter, stating full particulars of experience, to
Mr. AUGUSTUS BINGHAM,
Suite 17, 26, Charing Cross-road, W.C. 2.

"OH, I!" CO.
WANTED, Four refined, tall Chorus Ladies; good voices essential.
Terms, age, refs., photo.
BROS. HANAWAY,
Hippodrome, Norwich.
Jan. 5, Hippo., Ipswich.

WANTED,
Smart Young Dancing Girls for Revue.
Must be small.
Apply, M. Y. OLNEY,
Stage Door,
London Hippodrome,
daily at 11.30 a.m.

WANTED, smart Girl, Single and Double Trapese, to join Troupe.
Add., A. S., 48, Lothian-st., Edinburgh.

WANTED, Coach and Stage Manager for the Paisley Opera Club, producing "The Gondoliers" on March 15, 1920. Apply to W. DYKES BROWN, Solicitor, 97, High-street, Paisley.

WANTED, to rehearse immediately, really good Comedian, for one of the Robbers; also Smart Second Boy, good voice essential; also Smart Chorus Girls. Those known to me wire.
JACK McKENZIE,
Palace Theatre, Derby.

MISCELLANEOUS.

WANTED, good Acting Manager, for pantomime; open immediately. MILTON BODE, County Theatre, Reading.

WANTED, thoroughly experienced Electrician-Operator; do own repairs. Write, stating full particulars and lowest salary; good permanency to the right man. J. CUMMINGS, Palace Theatre, Kilmarnock.

WANTED, a good, reliable Master Carpenter, to tour; one that thoroughly understands his business. Please communicate at once, giving references, experience, and lowest salary required,
J. H. TOMKINSON,
Manager, "A Royal Divorce" Co.,
Theatre Royal, Blyth, Northumberland.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, to open immediately, or when at liberty, Useful Man, able to assist billing and bill-posting, and to work on stage at night. Age, height, references, and terms, GEO. H. PITT, as above.
N.B.—Will those who wrote before kindly write again?—letters mislaid.

WANTED, first-class Wardrobe Mistress for West End. Write fullest particulars, references, &c., Box 110, "The Era."

WANTED, for pantomime, good Baggage-Carpenter; also Wardrobe Mistress. Write, C. A. STEPHENSON, this, Palace, Westcliff. Next, Hippo., Margate.

WANTED, Property Man, start immediately, for Music Hall Act. Apply, IRMA LORRAINE, Collins's Music Hall, Islington.

WANTED, strong Baggage Man; knowledge Fit-up preferred; long tour. Terms, &c., MISS MAGGIE MORTON, Town Hall, Retford.

WANTED, Scenic Artists, to know that Leetes' hold a large stock of Scenic Colours, Brushes, &c. Write for Catalogue. A. LEETE & CO., 129, London-road, Southwark, S.E. 1.

WANTED Known, BERT J. YARD, at liberty for Stage Management, Carpenter (mechanic), M.H. or Theatre. If you need a practical man, Wire, 6, Oakfield-place, Clifton, Bristol.

WANTED, Engt. by Electrician, practical, West End and first-class Provincial theatre experience.
ELECTRICIAN, 26, Briarwood-rd., Clapham, London, S.W.

MISCELLANEOUS.

WANTED, Engt. by Doorman-Biller; 20 years' London and provincial experience; wages £2. DOORMAN, 53, Upper Maudlin-street, Bristol.

WANTED, Engt. or Contracts, by a London Scenic Artist; Revues, &c., touched up or repainted; first-class work; just finished "Knights Were Bold" production; now repainting "Bubbly" revue. Apply, DAN BARKER, 85, Brandon-st., London, S.E. 17. Studio, Surrey Theatre, London, S.E.

WANTED Known, Young Man desires to make himself useful with a Theatrical Agency of some standing; if money put in, must have proper security. Apply, by mail, A. K., Pall Mall Deposit Co., Carlton-st., Regent-st., S.W.

MUSICIANS WANTED.

WANTED, immediately, Musical Director (Pianist) for Revue. Wire terms, DANDOE, Palace, Sevenoaks.

THEATRE ROYAL, PONTYPOOL, MON.
WANTED, to open Monday, Jan. 5, for above twice-nightly music hall, Pianist-Conductor or Violin-Conductor, to provide music for small band. Also good Orchestral Pianist, Double Bass, and Cornet. Full particulars, terms, references, GEO. H. PITT, as above.

WANTED, Conductor for Touring Pantomime (Pianist), to open at once.
Everything arranged.
Wire lowest terms and references to
VICTOR GAMMON,
Grand Theatre,
Nelson.

WANTED, to commence at once, a good, reliable, and experienced Violin-Conductor; evenings only; permanency to right man. Latest references, T. BELL, Empire, Cleethorpes.

OLYMPIA, DUNFERMLINE.
WANTED, Repetiteur; must have experience in twice nightly Varieties; A.M.U. rates, £3 weekly; comfortable and permanent to suitable man; open at once. Apply, ELLIOT, M.D., Olympia, Dunfermline.

WANTED, Repetiteur, experienced varieties, capable of leading when required. Terms, £3 6s.; A.M.U. J. WHITELOCK, Hippodrome, Birkenhead.

WANTED at once, Repet. (capable of leading occasionally) Solo Cornet, Bass; £3 5s.; 12 evening shows one mat.; pictures, varieties. BELLERBY, King's Theatre, Newcastle, Staffs.

WANTED, at first-class variety hall, Glasgow Coliseum, Repetiteur.
Applicants must be experienced and thoroughly competent (A.M.U.). Write, enclosing copies of references, to the MUSICAL DIRECTOR at the above-mentioned hall.

WANTED, Violin Leaders, Repetiteurs, 'Cellist, Double Bass Players, and Drummers for high-class Cinema Engagements. Apply at once.
MAURICE PIENA,
3, Birchington-road, Kilburn, N.W. 6.
Telephone: Hampstead 7245.

WANTED, for cinema (theatre), Leader-Rep., 'Cello and Piano (gentlemen), for S.E. district. Apply, Elmwood, Atkins-road, Clapham Park. 'Phone, Streatham 950.

WANTED, First-class Leader and Orchestral Pianist, well up in variety business, and capable of playing good-class music; pianist to open Jan. 5, leader Jan. 12. Refs., terms, age, &c., to J. ELLIS, Musical Director, Hippodrome, Gloucester.

WANTED, Leader Violinists, Repets., 'Cello, Orchestral Pianists and Organists. Apply, stamped envelope, to M. D., 22, Comberton-road, Upper Clapton, E. 5.

WANTED, first-class Leader; great experience in the business required.
Apply, MUSICAL DIRECTOR,
Blue Halls, Hammersmith.

WANTED, immediately, good Leader; also Clarinet; sobriety essential. Lowest (A.M.U.) terms, references, &c., MANAGER, Palace, Barrow-in-Furness.

WANTED, Leader, 1st Violin, Flute and Pianist, accustomed to high-class varieties; open Jan. 12. Terms and references to J. HOWARD SHACKLETON, 368, High-st., Cheltenham.

WANTED, Leader and 1st Violin, also Double Bass, for Palace Music Hall, Cork, Ireland; must be really good; comfortable engagement; open Jan. 5. Terms, &c., to M. D.

WANTED, good Leader, First Violin, Viola, 'Cello, Bass, Flute; open Monday next; for Palace Theatre (Cinema); A.M.U. Apply, with references, to J. DEXTER, Musical Director, Hippodrome, Preston.

THEATRE ROYAL AND EMPIRE, PETERBOROUGH.
WANTED, Good Leader, 'Cellist, Viola; A.M.U.
Send refs. and terms to
J. A. CAMPBELL.

WANTED, to open Dec. 29, good Leader. Terms, &c., to A. KIRBY, Mus. Dir., Hippodrome, Southampton.

OPERA HOUSE, TUNBRIDGE WELLS.
WANTED, First Violin, to open Monday next (exp. varieties); permanency if suitable.
Apply, MUSICAL DIRECTOR.

WANTED, to open immediately, First Violin, Double Bass Cornet, and 'Cellist; experienced varieties and pictures; sobriety indispensable. Apply, with terms and refs., MANAGER, Palace Theatre, Salisbury.

WANTED, 1st Violinist, gent., BLUE HALL, Islington; only first-class players need apply.

WANTED, good First Violinist, who is able to lead; afternoons and evenings; also exper. Drummer, with effects (no tympani), evenings only; for London, N., cinema, to open Jan. 25. State terms, &c., letters only, LIPPEL, M.D., 29, Hamilton-street, Camden Town, N.W. 1.

WANTED, Violiniste, 'Celliste; must be good musicians and accustomed to high-class programme; sight readers essential; evenings and one matinée. Salary £3. Full particulars, refs., to MISS E. RAYNE, Mus. Dir., New Spa Cinema, Ripon, Yorks.

WANTED, for Fulham Grand Theatre Cinema, lady Violiniste; perm. MUS. DIR., Fulham Grand Theatre, S.W. 6.

WANTED, competent Violinist, used to Pictures and Variety; 6 nights, 1 matinée. Apply, MANAGER, The Alhambra, Penrith, Cumberland.

WANTED at once, exp. Violinist, for afternoons and evenings. Write, stating terms, to
NESBITT,
Palace Cinema, Woolwich.

MUSICIANS WANTED.

WANTED, good Violinist and Trombone, for Brighton Grand Orchestra; open immediately. Apply, Mr. JAMES SALES, Musical Director, Palace Pier, Brighton.

WANTED, good Violinist, used to playing to Pictures. Name, address, last 2 references, age, full particulars, lowest terms, continuous performance, ARTHUR CARLTON, "Coleharst," Worcester.

WANTED, Violinist and Flautist to complete Quartette; must be tip-top artists and prepared to go on tour. Apply, SOPHIA RAVEN, 5, Alwyne-place, Canonbury, N. 1.

WANTED, immediately, Violinist, lady or gent., for Cinema, evenings only. CAVENDISH AGENCY, 109, Hatton-garden, between 2 and 4, with instrument.

WANTED, Violinist; good sight reader. M. D., Purple Palace, Camberwell Gate.

WANTED, a good Violinist; 6 evenings; Cinema; male or female; exp.; 6.30 till 10.
P. d. V., 16, Fairfax-rd., Bedford Park, W.

WANTED, first-class Violinist, at once. Call to-day, with instrument, MUS. DIR., 28, Plympton-rd., Brondesbury, N.W. 6.

HIPPODROME, SOUTHEND-ON-SEA.
WANTED, Solo Cornet, to open Monday, Jan. 12; terms, £3 3s.; A.M.U. Apply, with refs., to CHAS. H. MEEK, Musical Director.

WANTED, First-class Solo Cornet and Trombone, also Pianist, for Touring Company (stage); double-handed musicians write in; long engagement. Full particulars, stating age, height, and terms, to JOE MORRISON, Theatre Royal, Smethwick. Next, Hippodrome, Gloucester.

Opera House, Cheltenham.
WANTED, permanent, Cornet, also Trombone and a Double Bass, who can double Bassoon; A.M.U. terms; comfortable engagement. Applications entertained from Union or non-Union members; special consideration to double-handed players; only good men need apply. References and age, HORACE TEAGUE, Mus. Director.

WANTED, Double Bass Player and 2 'Cellists, experienced in good-class cinema work; 22½ hours weekly; no Sundays; A.M.U. terms. All particulars to BURGOYNE, Musical Director, Gaiety Theatre Ayr, Scotland.

WANTED,
Good D. Bass; must be experienced in variety; A.M.U. terms; £2 16s.; open Monday next.
Particulars to T. HULLEY, M. D., Hippodrome, Warrington.

WANTED, First-class Double Bass; one preferred who also can play the piano. Call on Friday next, between 6-7
Electric Palace,
Notting Hill Gate.

WANTED, for first-class cinema in the North, on large circuit, Bass; also Organist, to combine Relief Pianist; one used to two manual pedal organ preferred; evenings only and one matinée; only first-class musicians need apply, with references. Apply, Box 107, "The Era."

THEATRE AND OPERA HOUSE, BATLEY.
WANTED, Trombone, to open immediately; experienced, Mus. Com., &c. A.M.U. terms. A. E. HIRSH, Mus. Dir.

WANTED, lady 'Celliste for Café Trio; 5 hours daily; no Sundays; permanency; commencing Jan. 5. Write, stating age, experience, terms, to VIOLINISTE, 111, Orchard-road, Southsea.

WANTED, good 'Cellist, to open on Monday; must be used to pictures; 6 nights, 6 to 10.30, and 1 matinée. State lowest and full particulars to MUSICAL DIRECTOR, Great Hall Cinema, Tunbridge Wells.

WANTED, 'Cellist, for pictures; hours, 4½ daily; no Sunday work. Apply, M. D., 36, George-st., Chesterton-rd., Cambridge.

WANTED, First-class 'Cello Player. Apply, MUSICAL DIRECTOR, Blue Halls, Hammersmith.

WANTED, 'Cellist, used to high-class cinema work; capable of playing simple solos. Apply, MUS. DIR., Picture House, Stafford.

WANTED, 'Cellist, for Grimsby; evenings only; experienced Tavan, &c. ZELRA, Musical Director, 67, Newman-street, London, W. 1.

WANTED, good 'Cellist; evenings only; good money; call with instrument after 6 p.m. at Poplar Pavilion (near Poplar Station).

WANTED, 'Cellist; 40 miles from London; evenings, 1 matinée.
Good tone and reader essential.
Terms and particulars to M. D., Box 104 "The Era."

WANTED, good experienced 'Cellist to deputise few weeks at South London Cinema. Apply mornings, S. CLEMENTS 14, Church-street, Chelsea, S.W. 3.

WANTED, First-class 'Cellist for Orchestra; good salary to competent player. Call between 5.30-6. Electric Palace, Notting Hill Gate.

WANTED, two first-class 'Cellists (gents); £5 5s. weekly; also Pianist; café, W. End. Apply, GRAY, 12, Archer-street, Shaftesbury-avenue, W. 1.

PALACE THEATRE, BLACKBURN.
WANTED, to open at once, Oboe; twice-nightly Var.; A.M.U.; terms £2 16s.; commencing March, £3.
Apply, E. BARTLE, M.D.

WANTED, through disappointment, good, experienced, reliable Flautist; terms £3 16s. weekly; hours 4½ actual playing daily (no Sundays); open Jan. 5, 1920. Wire or write, M. D., Pavilion, St. Mary-street, Cardiff.

WANTED, Organist (not pipe), also able to relieve pianist; matinées and evenings; must be experienced pictures; no Sundays. The MANAGER, Electric Theatre, Dorking. 'Phone 123, or call.

WANTED, Competent Organist or Harmoniumist, for orchestral accompanying. Apply, MUS. DIR., Picture House, Stafford.

WANTED, Young Lady Orchestral Pianiste, for Theatre (no pictures) and Café; permanency. Age, experience, ARTHUR PAGE, 15, Coton-crescent, Shrewsbury.

WANTED, Orchestral Pianist, Leader Violin, 'Cello, Harmonium, for London cinema. Apply, M. D., 53, Philpot-street, E. 1.

WANTED, good Relief Pianist (lady or gent.); must be first-class extemporiser. MUSICAL DIRECTOR, Amherst Hall, Kingsland High-street, Dalston, N.

WANTED, Orchestral Pianist, for Café Provinces; open immediately. ABBOTT'S ORCHESTRAL SCHOOLS, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, First-class Orchestral Pianist; good salary to competent musician. Call between 5.30 and 6. Electric Palace, Notting Hill Gate.

MUSICIANS WANTED.

WANTED, First-class Pianist, for Cinema Orchestra; open Jan. 12; 5½ hours daily; 3 and 7 p.m. Refs., terms, &c., J. H. READ, The Panopticon, Belfast.

WANTED, First-class Pianist, Trio, for Leicester; no Sunday; £4 10s.; start at once. Write, M. D., Imperial Playhouse, Leicester.

WANTED, immediately, Orchestral Pianist, 'Cellist, Pipe Organist, and Repertoire Violinist; good salary; 22½ hours weekly; permanent engagement. Write or call Thursday, Empress Electric Theatre, Mare-street, Hackney, E. 8.

WANTED, First-class Relief Pianists; good salary for the competent person. Apply, MUSICAL DIRECTOR, Blue Halls, Hammersmith.

WANTED, Pianist, matinées and evenings; only first-class, experienced pictures, orchestral musicians need apply; no Sundays. The MANAGER, Electric Theatre, Dorking. 'Phone 123, or call.

WANTED, Relief Pianist, for afternoons; North London. ABBOTT'S ORCHESTRAL SCHOOLS, 47, Uxbridge-road, Shepherd's Bush, W.

WANTED, Pianist, Violinist, and 'Cellist, for Dec. 31 and Jan. 1; Drummer, Jan. 1; Pianist and Violinist, Jan. 5; apply immediately; musicians not known to me apply with instrument. ZELBA, Musical Director, 67, Newman-st., Oxford-st., W. 1. 'Phone: Museum 3064.

WANTED (Pictures), Piano, Flute, Clarinet, Oboe, 'Cello, Bass and Harp; A.M.U. terms. Apply, TOM STEVENS, Musical Advisor, Palace Theatre, Grimsby.

WANTED, to open at once, First-class Pianist, well up in cinema work; once nightly. Terms, EBLEY, Olympic Cinema, Cwmavon, Port Talbot. Will Harry Brooks send address?

WANTED, good Banjoist, for London Engt.; must be good musician and perfect reader. Apply 11 to 1.30 any morning to Mr. GRAY, 4th floor, 12, Archer-street, W.C.

WANTED, experienced Double Drummer for Cinema, evenings only; permanent engagement. Apply, personally, between 10 and 1, any morning, 123, Sandringham-rd., Dalston, N.E.

WANTED, Drummer, with tymps.; S.E. cinema; evenings only. ZELBA, Musical Director, 67, Newman-street, W. 1

WANTED, Trio, for S.W. cinema; hours 3 to 11, no Sundays; must have own library; pianist, violinist, organist preferred. Write full particulars and inclusive lowest terms, to M., 110, Queen's-road, Wimbledon.

WANTED, Lady Musicians, good players, for string band. Box 101, "The Era."

WANTED, Lady Musicians in all lines, or small Family Band, for Cinema; must be used to Picture work; seven days a week, from 6.30 to 10.30. Send all particulars and terms, CARTER, 8, Selborne-road, Hove, Brighton.

WANTED, Smart Young Lady Instrumentalist; must be first-class performer on one or more instruments (Music Hall Act); open immediately. State terms, age, height, with photograph and instruments played. RAGLUS, Hippodrome, Rotherham.

DEMOBILISED MUSICIANS ARE RECOMMENDED TO ATTEND ABBOTT'S CLASSES.

WANTED, Wanted Known, ABBOTT'S ORCHESTRAL SCHOOL AND AGENCY. FINEST TRAINING SCHOOL in London for Violinists and Pianists who wish to become Leaders. Musicians with or without experience should join ABBOTT'S SCHOOL. Thorough training in Pedal Organ Playing. 12 lessons £1 1s. Classes daily. Also Thursday evening APPOINTMENTS FOUND. 47, Uxbridge-road, Shepherd's Bush

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WANTED, Musical Directors to write for particulars of EASTON'S MUSIC LENDING LIBRARY; very moderate terms. "Elmwood," Atkins-road, Clapham Park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c. Cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience, Two references for personal character. Audition must be given. Terms, musicians, £12 per month; bandmasters, £13 to £14; uniform allowance, £1 5s. per month; war bonus until December 31, 1919, £3 per month. Also Musicians for Hotel and Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, CLAUDE FENN-LEYLAND. Conductor, Composer, Solo Violinist. Booked solid until Christmas, 1920.

MUSICIANS' WANTS.

Mus. Bac., A.R.C.M.

WANTED, by fully qualified Mus. Dir. (Bachelor of Music and Associate of the Royal College of Music), an Engagement; residential conductorship in first-class theatre, or tour with musical show; complete University and College musical training. Thoroughly experienced in composition and orchestration.

Address, MUS. BAC., Box 89, "The Era."

WANTED, Seaside Engagement for Season 1920, by first-class Musical Director. Brilliant Violin Soloist, with tip-top Orchestra. All served in H.M.F. Excellent Press opinions. Apply, Box 63, "The Era."

WANTED Known, Mus. Dir. disengaged; first-class London experience; highest refs.; splendid lib.; theatre or Cinema; any part. M. D., Avenue House, Heworth, York.

WANTED, by first-class Mus. Dir. (baton only), position in theatre or music hall; salary or distance no object; leaving owing to change of proprietors; lightning varieties a speciality. Wire or write Box 97, "The Era."

WANTED, Engt. by experienced Pianist-Conductor; high-class picture house preferred; splendid library; highest credentials. M. D., 23, Lister-street, Accrington.

MUSICIANS' WANTS.

WANTED Known, Musical Director, Violinist and Conductor (gent.), accomplished Pianist (lady); vast experience; highest credentials; desire engagement together; London only; take charge or willing to augment; hotel or dances; at liberty Monday next. Only good offers. Wire or write, MUSICUS, 52, Richmond-road, Bayswater, W.

WANTED, Engt., Pianist-Conductor (Resident), exp. all lines; compose, arrange, &c. ROLAND ALLEN, 17, Norfolk-rd., Gravesend.

WANTED, Engt., Violin-Conductor or Leader; resident; thor. exper. all lines; ex. refs.; good library. Wire offers, VICTOR STUART, 10, Lewis-st., Pembroke Dock.

WANTED, Engagement by Violinist (repet.), in or near London. 2, Knox-street, Marylebone-road, W. 1.

WANTED, Engt. by Lady Violiniste (Repet.); thor. exp. VIOLINISTE, "Luzern," Surrey-rd., Bournemouth.

WANTED, Engagement by Lady Violiniste Rep. and Gentleman Double Bass; together preferred. Address, K. S., 96, Henrietta-st., Ashton-u.-Lyne.

WANTED Known, Rep. Violiniste Disengaged shortly; hotel or cinema; first-class offers, in London only. DORIS PITTS, 13, Elsington-st., Barnsbury, N. 7.

WANTED, Engt. by first-class Leader-Violinist; can supply own pianist or band; good cinema, in London only; excellent fitting with own library. Managers and proprietors please apply, letters, Mr. KASKET, 29, Foley-street, Flat 4, Great Portland-street, W. 1.

WANTED, Engt. by experienced Leader Violiniste, L.R.A.M. Write or wire, MISS EFFIE TAYLOR, St. George's Hotel, Cliftonville, Margate.

WANTED, Engagement as Leader; thoroughly experienced; any bus.; at lib. Monday. Offers.—McMAHON, 106, Langley-street, Luton.

WANTED, by well-known brilliant Soloist and Leader, Engt. in cinema, hotel, or restaurant; evenings only; West or N.W. dis. pref. Box 98, "The Era."

WANTED, Evening Engagement; hotel or cinema; Leader (soloist); fully experienced; 6 guineas.

Box 99, "The Era."

WANTED, by Leader-Violinist, high-class Cinema, Hotel, or Café; thoroughly experienced; willing to take charge of orchestra; can open at once; best offers only. N. B., 50, Crescent-rd., Bromley, Kent.

WANTED, Engt. as Leader-Violin; good cinema or theatre. Offers to VIOLINIST, 32, The Park, Lincoln.

WANTED Known, MISS BLANCHE LAUGHTON, Violinist Leader, and MISS GERTRUDE LAUGHTON, Orchestral Pianist, Broadway Theatre, New Cross, for past four years, are desirous of making a change. Can be heard daily at above theatre. Only best offers entertained. Also could supply Repetiteur. Address, 35, Cloudesdale-road, Upper Tooting, S.W. 17.

WANTED Known, good Leader or Rep. for Cinema; thoroughly experienced; now disengaged. Address, VIOLINISTE, 12, Kenway-road, Earl's Court, S.W. 5.

WANTED, Engt. by thoroughly experienced Lady Violiniste; library. EDITH L. MAINWOOD, G.S.M., 27a, Ravenstone-street, Balham, S.W. 12.

WANTED, Engagement or Deputising, from Jan. 6. NETTA MacLENNAN, Violiniste, 217, Holdenhurst-rd., Bournemouth.

WANTED, by Brilliant Violinist (or bâton) and Pianiste, Australasian Tour; would accept band duties, Australian Liner; excellent library music. Box 25, "The Era."

WANTED Known, Violin and Cornet; experienced; ex. refs.; disengaged; would deputise. R. T. DALTON, 26, Kingswood-rd., Penge, S.E.

WANTED Known, Solo Violinist, in high-class cinema; expert fitting pictures, desires change; good offers only. Box 77, "The Era."

WANTED, by Solo Violinist and Orchestral Pianiste, thoroughly experienced, with extensive library, Engagement in first-class Cinema; London preferred; fitting a speciality; can supply other musicians; present engagement 3 years; desires change. Good offers only to MUSICAL DIRECTOR, 208, High-st., Lewisham, S.E.

WANTED, Engagement as 1st Cornet, thoroughly experienced and reliable; any business. Address, CORNET, 84, Islingword-rd., Brighton.

WANTED, work, by Cornet; any business; would deputise. CORNET, 23, St. Stephen's-road, East Ham.

WANTED, Engt. by Clarinettist; any business; sharp or flat pitch. GEO. SINCLAIR, 4, Warwick-rd., Bournemouth.

WANTED, an engagement as Clarinet; any business; used to high-class cinema work.—C. SMITH, 33, Gibson-square, Islington.

WANTED Known, Clarinet, at liberty; experienced; good references; open at once; any business. JACK COLCLOUGH, 92, Old Lancaster-lane, Preston.

WANTED, Engagement by Contrabassist, experienced Grand Opera and High-class Cinema. BERT H. CORBETT, 128, Balsall Heath-rd., Birmingham.

WANTED, through closing, engagement as Double Bass; any business; good references. J. BILSBORROW, 89, North Denes'-rd., Gt. Yarmouth.

WANTED Known, Engt. by Double Bass; can supply 'Celliste if required. BASSO, 6, Enfield-rd. East, Brentford, Middlesex.

WANTED Known, Double Bass at liberty for London deputy work; experienced and reliable. BASSO, 170, Drakefell-road, Brockley, S.E. 4.

WANTED, Engt., by Double Bassist; thoroughly experienced first-class concert and hotel business; Colonial offers also invited; highest references. Box 96, "The Era."

WANTED, by well-known Double Bass, Change, first-class pictures, café, or hotel, where strict attention to business is appreciated and valued; town only Add., Box 109, "The Era."

WANTED, by Trombonist (any bus.), Tour, Grand Opera, Mus. Com., Revue; ex. refs.; at lib. 5, Giles-st., Longsight, Manchester.

WANTED, Engt., by 1st class Solo Trombone, for high-class Cinema; London only; flat pitch preferred. Apply Box 103, "The Era."

WANTED, Engt. by known Trombonist; Manchester or Bolton district; young and exp.; any bus.; disengaged Jan. 26; 10 years' exp.; first-class refs. TROMBONIST, 90, Prince-street, Ardwick, Manchester.

MUSICIANS' WANTS.

WANTED known, Saxophone at lib. for private engs. or otherwise; good, exp. transposer. 56, Hillcrop-road, N. 7.

WANTED Known, lady 'Celliste, now disengaged; experienced hotel, cafe, dance work, &c.; would deputise. 24, Manchester-st., W.

WANTED, Engt., by Lady 'Celliste; reliable and exp. player; good sight reader; café, hydro., or cinema; vacant Monday next. Box 95, "The Era."

WANTED, Engagement by experienced Cornet. At liberty Jan. 5. Cinema or varieties. State terms, WM. J., 10, Bentinck-street, Cambridge.

WANTED, Engt. as 'Cellist; exp.; just demobilised; cinema, &c.; London or district. Terms, first inst., to H., 31, Brightwell-cresc., S.W. 17.

WANTED Known, experienced 'Cellist, at liberty, Cinema or Café engt. 'CELLIST, 28, Front Garden-st., Wakefield.

WANTED, Engt., by experienced 'Cellist, any business. State terms, 'CELLIST, 17, Bk., Reginald-terrace, Chapeltown, Leeds.

WANTED, engagement by 'Cellist, London. 11, Ashlake-road, Streatham, S.W.16.

WANTED, engagement by 'Cellist; 16 years' experience. Box 94, "The Era."

WANTED, by experienced 'Cellist, Engt. in hotel, dances, or pictures; open for deputy. ROGER, 38, Clipstone-street, W. 1.

WANTED Known, experienced 'Cellist at liberty for London; deputising, &c. LYND, 170, Drakefell-road, Brockley, S.E. 4.

WANTED Known, Viola, disengaged, A.M.U.; good refs. as to character and ability; all-round experience. PARSONS, 9, Franklin Mount, Harrogate.

WANTED Known, thoroughly reliable and experienced Oboe, open for engagements other than permanency; excellent references; sharp or flat pitch. LANE, Square, Winchester.

WANTED, Engt. by Oboeist, experienced; any business. J. H., 18, Colville-rd., Walthamstow, E. 17.

WANTED, Re-engt., Flute and Piccolo, at liberty now; any business; high or low pitch. MISS J. RHODEN, 4, Saunders-st., Southport.

WANTED, Engt. by Flautist, both pitches; London or Suburbs; any business; experienced high-class varieties and cinema. Address, TIBICEN, 126, Elgin-road, Ilford, Essex.

WANTED, by Flautist, good Engt.; first-class refs.; both pitches. HARRY LYTTLER, 131, Burlington-street, Ashton-under-Lyne, near Manchester.

WANTED Known, Orchestral Pipe Organist (West End experience), and Orchestral Pianist, Open to deputise. ORGANIST, 34, Tonsley Hill, Wandsworth, S.W. 18.

WANTED Known, Mustel Organist (real), with own 2-manual Celesta Mustel, London engagement. MALKIN, 11, Ashlake-road, Streatham, S.W. 16.

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WANTED, Engt. by Orchestral Pianiste; in or near London. L., 21, Kingsmead-road, Tulse-hill, S.W. 2.

WANTED Known, experienced Orchestral Pianiste, at liberty; sight reader; would deputise. PIANISTE, 24, Godolphin-road, Shepherd's Bush, W. 12.

WANTED Known, Young Lady Relief Pianiste, at liberty. GRAY, 9, Little Newport-street, W.C.

WANTED, Eng., exp. Dance Pianiste; can supply Jazz Drummer; highly recommended; latest music. Wire or write, 15, Benbow-rd., Hammersmith.

WANTED, by exp. Orch. Pianiste; good offers only. Wire or write, PIANISTE, 33, Crunden-rd., South Croydon.

WANTED Known, First-class Orchestral Pianiste, disengaged; good sight reader; thor. exper. any business. MISS QUINN, c/o National Orchestral Association, Archer-st., London, W. 1.

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WANTED, Engt. by a well-known Orchestral Pianiste; could provide own trio; good repertoire. DOROTHY MELLISH, 25, St. Alban's-rd., Harlesden, W.10.

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WANTED Known. ABBOTT'S SCHOOL re-opens Jan. 5. ABBOTT'S SCHOOL re-opens Jan. 5. ABBOTT'S SCHOOL re-opens Jan. 5.

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WANTED, Monday, by JIM NOLAN, the Novel Comedian. To save disappointment, wire to 17, Warwick-street, Hulme, Manchester.

Don't forget, vacant Monday.

WANTED, Monday, Jan. 5, CHRIS VAN BERN, in a Novelty Comedy Act; 6-sheet D.C.'s; share or certainty salary; top or bottom. From the London Coliseum. This, Starring, Empire, Grantham.

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WANTED, Jan. 12 and 19, MAURITUS, The Man of Mystery. (4 weeks) Waverley Carnival, Edinburgh.

WANTED, Monday next FRANK SYLVO, The Quaint Comedy Juggler. This week, Empire, Edmonton, 4th time. Wires, 44, Kennington-rd., London, S.E.

WANTED Known, RUBY ORTON, Australian Soprano, at Alexandra, Fareham, next week, vacant Jan. 12 and onward, with exceptions. 24a, Elm-grove, Hammersmith, London, W. 6.

WANTED Known, CARELO now vacant; Comedy, Evening Dress, Unique Novel Speciality; Saxo, Violin Ditties, Hand Juggling and Foot Equilibrist. P.A., 17, Parkfield-avenue, Rusholme, Manchester.

WANTED Known, SALASKO, the Great Globe Equilibrist, Juggler, Balancer, Hat Spinner, &c.; refined lawn tennis speciality; now vacant for halls or pictures. Wire offers, SALASKO, 6, Thornley-street, Wolverhampton.

WANTED, Monday next, also Jan. 12, THE DONATOS, One-legged Comedy Clowns. Wire, 34, Rosebery-road, Brixton-hill, London.

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WANTED, Monday next, Jan. 5. Also Jan. 12. Wire, ALEXANDER, this, Pavilion, Dunoon, N.B.

WANTED, by the DONLO FOUR, Twistologists, in their original speciality Act, "Twistology," Jan. 26, to follow Exeter; three ladies one gent.; youth, talent, beauty; all we require, a clear stage. This, with Sir Robert Fossett, World's Fair, Islington. Next Imperial, Canning Town. Managers wanting to set the town talking wire or write ALBERT DONLO, as above.

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"WHITTINGTON" AT HUDDERSFIELD.

For the first time for many years this is a "home" production this Christmas at the Theatre Royal, Huddersfield, and Mr. Alfred Wareing and all his colleagues are to be congratulated on the success achieved. The story is coherently told, and the company engaged in the telling is fully equipped for their task. As regards the Cat, well, the grown-ups have some difficulty in convincing the kiddies he is not real. This wonderful feline is played by Mr. Johnny Fuller. Miss Margery Daw is a sprightly Dick, and Miss Esme Willard a charming Alice. Mr. Maxwell Carew is well placed as Sarah the Cook, and Mr. Al. Maurice scores as Idle Jack. Other rôles are safely entrusted to Mr. Thomas Barry (the Alderman), Miss Gladys Anderson (Marjorie), Miss Diana Moreton (Capt. Keel), Miss Zoe Corner (Princess), and Messrs. W. Lewe, Joe Lynn, Bernard Knowles, Peter Delehanty, and the Misses Beatrice Jones, and Gwennie Battye.

"THE CHRISTMAS PARTY."

Children's Play, by Barry Jackson, Music by Lester Pinchard, Produced at the Playhouse, Liverpool, on Boxing Day afternoon.

This new production proved to be a pretty little children's play, which delighted the younger members of the audience. It is very simply written, by Mr. Barry Jackson, with appropriate music by Mr. Lester Pinchard, and its very simplicity increases its appeal to the younger members of the community. The scene is laid in the nursery, where two children, Christopher and Evangeline (capitally played by Master Lewis Barber and Miss Phyllis Neal), confined to bed with the measles, are unable to have a Christmas party. They decide to invite Santa Claus by sending out a note on the breeze, and when that gentleman appears from the chimney he brings to life all the toys in a cupboard. Then fine sport is indulged in, and a right merry time enjoyed.

All the nursery characters were capitally impersonated, while the grown-ups included Miss Elspeth Dudgeon (Biddy, the nurse), Mr. Deering Wells (the Dustman), Mr. James Harcourt (Santa Claus), Miss Shelagh Emery (Lady from Banbury Cross), Mr. Richard Bird (King Cole), and Mr. Easler Kesson (conjuror). The producer, Mr. Howard Leslie, is to be congratulated on the completeness of his work.

"MESSIAH" AT ALBERT HALL.

The Lord Mayor, accompanied by the sheriffs, will be present at the performance of Handel's "Messiah," by the Royal Choral Society, at the Royal Albert Hall, on Saturday, at 2.30 p.m. The principals will be Miss Carrie Tubb, Miss Phyllis Lett, Mr. Gervase Elwes, and Mr. Robert Radford. Sir Frederick Bridge will conduct.

The chairman of the League of Roses has received from the Highgate Division a cheque for £250, being the proceeds of an entertainment arranged by the Ingersoll Club (Regent-street) in aid of the Great Northern Central Hospital.

By permission of Sir Neville Macready a comic football match, in aid of the memorial extension of the Great Northern Central Hospital and Metropolitan and City Police Orphanage Funds, will be held on the Tufnell Park Football round on Tuesday next at 2.15. Teams of police representing Holloway and Upper Holloway stations will take part. The police are anxious to secure the loan of comic costumes, and anyone willing to lend them is invited to communicate with the Hon. Secretary, War Memorial Offices, 566, Holloway-road, N. 7.

Walter Jay Stevens' Royal Court Black Diamond Minstrels were specially engaged by R. Middlemas, Esq., of Ilford, through Ashton's Royal Agency, on Dec. 29, to give their entertainment at Dr. Barnardo's Girls' Homes at Barkingside in the afternoon, and Dr. Barnardo's Boys' Homes, Woodford, in the evening. The performances were greatly enjoyed by the youngsters.

PROVINCIAL NEWS.

ABERDEEN.

H.M. THEATRE.—Third week of Barney Armstrong's pantomime, "The House that Jack Built."

TIVOLI.—P., Tivoli, Aberdeen, Ltd.; A. M., Mr. Walter Gilbert.—Revue, "Bobo." Boots, The Chemists, 141, Union-street.

BATH.

PALACE.—D., Mr. W. S. Pearce.—The holiday programme includes Madge Brownie, "the so different girl," assisted by Ragard, rag-time pianist and composer; Margaret Dennis, comedienne; Clown Argo, mimic; Fenner and Roberts, comedy acrobats; Nellie Joyce and Syd Shields, foot controllers; and Haydee's Marionettes. Boots, The Chemists, 21-22, Union-street; 56, Southgate-street.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The D'Oyly Carte Company, charged with the representation of certain selected Gilbert and Sullivan operas, entered on its second and final week on Monday. The popularity of these famous works has been evidenced by the big audiences during the holiday season.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. Tom Southworth.—Lovers of grand opera have had a fine treat this Christmastide, for the Carl Rosa Company has given notable performances of many favourite works, and the second week opened on Monday before an enthusiastic house.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—Variety holds sway again, and the attractive programme includes the Cowboy Minstrels, Peter Parriss, Will Tyler, Violet Grey, Ted Waite, Three Sisters Macarte, Rye and Noble, Housini and Co., &c., &c.

WINTER GARDENS PAVILION.—R. M., Mr. Jno. R. Huddlestone. — The revue, "Box o' Tricks," is occupying this commodious house, and Albert de Courville's company embraces Tommy Mostol, Billie Holland, J. F. Traynor, Pat Williams, Gaby Joyce, Nellie Turner, Laura Hayward, &c.

Boors, The Chemists, 12-18, Market-street, Church-street, and Station-road.

BOLTON.

THEATRE ROYAL.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. P. Elliston; A. M., Mr. John Moncur; Asst. A. M., Mr. Frank E. Davies.—Harry McElvie presents "Dick Whittington."

GRAND.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Alf Booth.—Harry Burns presents "Making Movies"; Lewis Gunner, fiddler; George Logan, comedian; Charles Henry, juggler; Como, illusionist; Tom E. Hughes.

HIPPODROME.—P., Bolton Theatres and Entertainments Co., Ltd.; M. D., Mr. J. F. Elliston; A. M., Mr. Frank Shelley.—Miss Madge Fenton presents "My American Girl."

Boors, The Chemists, 31, Knowsley-st.; 139, Derby-street.

BRADFORD.

PALACE.—P., Macnaghten Vaudeville Co., Ltd.; M., Mr. R. Ernest Liston.—42nd Div. East Lancs. in "Sweet Fanny Adams."

ALHAMBRA.—M. D., Mr. Francis Laidler; M., Mr. Phillip A. Lennon.—Femina Quartette; Tom Edwards, ventriloquist; Polnski and Mott, comedians; Dorane and Wood, in songs and dances; Tom Parker, comedian and dancer; De Wynne Bros., Les Roberty.

Boors, The Chemists, 60-62, Kirkgate.

DEWSBURY.

THEATRE ROYAL. — P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Mr. Arthur G. Hart and Mr. Jack Harris present the pantomime "Robinson Crusoe."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. Geo. E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—The Dormondes, cyclists; Henri Kublick, singing and violin virtuoso; Wood and Ettenoy, comedy acrobats; Sam Hilton, comedian; James Stewart, tramp at the piano; Geo. Adams, nautical baritone; Emerson and Gilbert, comedians.

Boors, The Chemists, 38, Market-place.

DONCASTER.

GRAND.—L., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Mr. W. H. Glaze presents Joan Seymour in "Zaza."

PALACE.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. J. W. North.—Will Lacey, cycling comedian; George Ackroyd and Rose Hardy, Yorkshire flautist and dian; Gyto, jocular juggler; Olivette, juvenile artist; Dan Graham, comedian; and the Monroe Robbins Trio.

Boors, The Chemists, 71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—Beresford and Pearce present their sporting revue, "Whips and Quips."

KING'S HALL (PICTURES).—Martin Burnaby in songs at the piano.

Boors, The Chemists, 11, Cannon-st.

HULL.

PALACE.—P., Moss' Empires; M., Mr. J. Barnett; Mus. D., Mr. A. Leader.—Pantomime reigns here, John Tiller's production, "The Babes in the Wood," being given twice nightly. Nora Bancroft is the principal boy, who makes love to a coy Maid Marion in Winifred Wells. Rufus Redpole, the Wicked Uncle, is Albert Grant. Other principals are well-known artists, such as George Horrocks, Aime Bebb, Bernard Turner, and Gus Elton. The book has been topically treated by John Toms. An interesting novelty is Mr. Fred Ginnett's performing Shetland ponies.

TIVOLI.—P., Kingston Varieties Co.; M., Mr. G. W. Ashton.—Messrs. Stanley May and Marshall Walls present the revue, "Nothing Doing." Cyril Dunn is the duet comedian, and the cast includes Phil Phillips, Bert Gunnell, Lena Lloyd, and Vera Dunn.

Boors, The Chemists, 10-12, King Edward-street.

IPSWICH.

LYCEUM.—P., Ipswich Lyceum, Ltd.; L., Mr. E. H. Bostock; M., Miss Edith Parkyn; Mus. D., Mr. E. Lewin Taylor.—This week, George Dance's company in "Arlette."

Boors, The Chemists, 22, Tavern-street; 52, Westgate-street.

KEIGHLEY.

HIPPODROME.—L., Mr. Francis Laidler; M., Mr. J. Austin Walshaw.—Elliott-Savonas; Billie Tucker, ball puncher; Thelma Hamilton, soprano; Bert Irving, prestidigitator; Alec Fredson; Iizuka and Partner.

Boors, The Chemists, 58, Cavendish-street.

KETTERING.

VICTORIA THEATRE.—M., Messrs. Alf. Bailey & Co. — "Yes, Uncle!" pays a return visit on Thursday, and stays for the remainder of the week. Mr. George Dance's company.

COLISEUM.—P., Messrs. Thompson Bros.—The Birmingham Enterprises present "High Spirits."

Boors, The Chemists, 31-32, Market-place.

LEICESTER.

THEATRE ROYAL.—Sole L. & M., Messrs. Milton Bode and Edward Compton; B. M., Mr. W. R. King; A. M., Mr. Geo. P. Warwick; Mus. D., Mr. J. H. Vann. — This week the attractions are "Giovanna of Naples" (a special notice of production of which appears elsewhere) and "The Serpent of Eden."

PALACE THEATRE, LTD.—M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An enjoyable programme here is successfully contributed to by Whit Cunliffe, the topical light comedian; Frank Whiteman, the dance-mad fiddler; Brown and Potter, in quaint American novelty, "The Lady, the Gent, and the Wise One"; Josephine Le Barte, at the piano; Den and Mark, in physical buffooneries; Edgar Curtis, vaudeville entertainer; and Tex McLeod, spinning ropes and yarns. Pictures complete.

PAVILION THEATRE.—P., The Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr. Joseph Lawrence; Mus. D., Mr. Fred Butcher.—An attraction quite out of the ordinary is presented here this week by Lieutenant Warrington with the Fifteen Australian Entertainers. They are all clever artists, and provide a most enjoyable "show."

Boors, The Chemists, 9, Belvoir-street; 301, Belgrave-g.

LIVERPOOL.

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A. M., Mr. Herbert M. King; Mus. D., Mr. Bertram Srawley.—The enterprising manager of this popular house is again showing faith in grand opera at popular prices by starting a season with the H. B. Phillips company, who opened on Friday with Humperdinck's fairy story, "Hansel and Gretel." Considering that this was the first time the company had attempted the work, they are deserving of warm praise for the completeness with which everything was presented. Miss Enid Cruickshank represented Hansel and Miss Eveline Bailey Gretel, both artists interpreting the parts with delicacy and charm. An excellent Peter came from Mr. Lewys James, who was worthily supported by Miss Esther Yunson as Gertrude, while Miss Nelly Watt acted very naturally as the witch. The entire performance afforded every satisfaction. "Faust" was given on Saturday, and on Monday "Tales of Hoffman" was the attraction.

PLAYHOUSE.—P., Liverpool Repertory Theatre Co., Ltd.; L. and M., Mr. A. S. Pigott; Mus. D., Mr. Joseph Smith.—On Boxing Day evening was staged here "A Message from Mars," in which Mr. Clifford Marle gave a very convincing portrayal of Horace Parker, while other excellent parts were those of the Tramp (Mr. James Harcourt), the Messenger (Mr. Stuart Lomath), Minnie Templar (Miss Dolores Deane), Aunt Parker (Miss Elspeth Dudgeon), the Policeman (Mr. Cliff Page), and Sir Roland Wright (Mr. Edward B. Stik). Thanks are due to the producer, Mr. Howard Leslie.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George Manners; Mus. D., Mr. A. Workman.—Heading the bill is Gertie Gitana, a popular visitor to Liverpool, who on Monday evening was received with much graciousness. Kuming, the little fellow with the big voice, and Windsor, a chic violiniste, gave a turn which was cordially appreciated; while others on the programme included Osborne and Perryer in the sketch "Seeing the Show," George Bolton at the piano, Lee Latour, equilibrists; Ruff and Tumble; and Harry Harvey, comedian.

PAVILION.—P., Messrs. W. H. Broadhead and Son; R. M., Mr. Edward M. Hamilton; Mus. D., Mr. Harry Walker.—Here this week a neat little pantomime, "Babes in the Wood," is being presented by Jazon and Montgomery, the cast including Gaye Gordon (Robin Hood), Minnie Collins (Maid Marion), W. S. Monti (Baron), Sultan Brothers (comedians), Bert Lawrie (Dame), and Billy and Betty (Babes).

Boors, The Chemists, Boots' Corner, Church-street; 11-13, London-road; 1, Leece-street; 203, Scotland-road; 8, West Derby-road; 235, Park-road; 113, Lodge-lane; 79, Wavertree-road; Prudential Buildings, Dale-street; 45 to 47, Lord-street.

LONGTON.

EMPIRE.—P., Empire Theatre, Ltd.; G. M., Mr. Chas. Bradley; M. D., Mr. H. Hayden Reano.—Mr. Bert Grapho presents the pantomime "Beauty and the Beast." Miss Millie Hall fills the rôle of Beauty. Miss Flo Claremont is a vivacious Prince Charming, and Mr. Tavalaw Doughton plays the Beast, and his rendering of the "Bandolero" is deserving of special mention. The comedy is supplied by Mr. Harry Reason as Sammy, and Mr. Ernie Dalton as Sir Mackintosh. A special feature is the cycle performance of Ormond and Lord; Miss Nellie Hutton gives a convincing representation of the witch. Spitfire; and Miss Dolly Marnley appears as Silver Buttons. Altogether a very fine show.

Boors, The Chemists, 30-32, Market-street.

MANCHESTER.

PALACE THEATRE.—Under direction of freeholder, Mrs. A. Reeve Sanger; A. M., Mr. H. M. Harcourt; Mus. D., Mr. A. Williamson.—Messrs. Murray King and Charles Clark's company is appearing in "The Purple Mask," with Mr. Douglas Vigors and Miss May Fairclough in the leading roles.

Boors, The Chemists, 20-24, Harbour-st.

SALFORD.

SALFORD PALACE (late Regent Theatre).—P., Mr. Wm. T. Hill; G. M., Mr. Alan Young; R. M., Mr. A. S. Granson.—Percy Hall presents "Jack and the Beanstalk," with Miss Evelyn Major as the hero.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernardo.—E. C. Jazon and M. Montgomery's panto., "Robinson Crusoe."

NUNEATON.

HIPPODROME.—P., United Electric Theatres, Ltd.; R. M., Mr. H. R. Lynn; Mus. D., Mr. C. Parsons.—Maud Warburton and Wilson Howard's company in "Let There Be Light."

Boors, The Chemists, 11, Market-place.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston; M. D., Mr. Warwick Moore.—Walter Melville presents "The Female Hun."

PALACE.—R. M., Mr. Will Murray; A. M., Mr. Harry Taylor; M. D., Mr. J. Wilde.—Varieties by Albert Vivian Peake, violinist, assisted by Miss Leila Ricardo, soprano; Miss Patricia Flanagan, flautist and piccolo soloist; Miss Avice Brown, harpist and pianist; Miss Dorothea Desmond, pianist, and La Petite Ziska, child dancer; George Morton, comedian; Gaby Revette, presenting a series of paintings; the Bros. Dane, comedy acrobats; Fassino, the Italian musician; Arthur Gilroy, whistler; and Carpatti Bros., Roumanian marvels on the bar.

HIPPODROME.—R. M., Mr. Harry Yardley; M. D., Mr. Alec Kirby. — Fred Karno's amusing revue, "Hustle," including A. W. Baskcombe. Also on the bill: Fred Russell, ventriloquist; Lauri De Vine, clever contortionist pianiste; and J. F. West, Ireland's baritone.

Boors, The Chemists, 25, Above Bar; 29, London-road; 107, Shirley-road.

SOUTHPORT.

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Mr. Ernest Dottridge presents "My Son Sammy."

PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. J. Thomson.—Mr. Harry Firth presents his Christmas pantomime, "Little Red Riding Hood." Miss Lily Miller is a brilliant Boy Blue, and Miss Madge Addison is good as Miss Muffet, as is Miss Joan Dare as Red Riding Hood. The comedy is well supplied by Mr. R. Heaton and the Two McGuskers.

Boors, The Chemists, 143-145, Lord-street; 2 and 36, Chapel-street.

YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Henry C. Alty.—J. A. E. Malone's company in "Tilly of Bloomsbury."

OPERA HOUSE.—M. D., Mr. William Peacock. — Canadian Military Choir; Blanche and Boston, jugglers; Les Cyclettes, cyclists; Johnny Dundee, character comedian; Dumorski, violiniste; Nord and Dane, comedy team; Erne and Chester.

Boors, The Chemists, 30, Coney-st.

"SINLESS."

Romantic Comedy-Drama, Adapted from Bulwer Lytton's Novel, "Ernest Maltravers." Produced at the King's Theatre, Walton-on-Naze, on Monday, Dec. 29.

The adapter, whose name is not given, has, in the main, adhered closely to the novel, but has introduced one or two characters who are merely referred to in the novel, for the purpose of supplying comedy. Richard Darville, a social outcast, who, eighteen years before, had deserted his wife, believing her to be unfaithful, taking with him her infant child, Alice, is living alone with his daughter in a lonely cottage on a Cumberland moor, his only companion being John Walters, a poacher and jailbird with whom he has been concerned in many robberies. Darville has kept his daughter in total ignorance of men, and the ways of the world.

Ernest Maltravers, a young art student belonging to an old country family, and now on a walking tour, overtaken by a storm, seeks shelter at Darville's cottage. Darville and Walters determine to rob him, and, if necessary, to murder him in his sleep, but Alice warns Maltravers, and eventually helps him to escape. Maltravers gives Alice his address and tells her that if she is ever in trouble and needs help to come to him. Darville, maddened at the escape of his would-be victim, turns on his daughter, who is saved by the arrival of the police patrol. Act two opens at Dale Cottage, where Maltravers is painting a picture for the Academy. Alice, whose father was arrested, is living with him as his servant and model, Maltravers intending to educate her and so fit her to earn her own living. Colonel Maltravers, Ernest's Uncle, a man of the world, who had been the cause of Darville's jealousy many years ago, comes on the scene. His wife, Mrs. Maltravers, a hard woman, and her daughter Florence, follow. Mrs. Maltravers, having determined on a marriage between Ernest and her daughter Florence, bitterly resents the presence of Alice, whom she accuses of being there for the worst possible reasons. Ernest determines to send her away to school at once, but Alice, after begging to be allowed to remain with him, falls fainting in his arms, arousing his dormant love. In the middle of the night the cottage is broken into by Darville, who has been released from prison, and his accomplice, Walters. Maltravers surprises them and is felled by Darville, who afterwards carries his daughter away.

Some time later, Maltravers, thinking Alice lost to him for ever, asks Florence to be his wife, but she tells him her love is already given to Lumley Ferrers, a young sporting parson. Meantime, Darville has taken Alice to a slum part of London, where Maltravers's child is born. Walters threatens to drown her baby, but the little life is saved by the Reverend Ferrers, who then takes the despairing Alice to his home for destitute men and women. Darville tracks Alice there, and meets Colonel Maltravers, who has come on a visit of inspection with his wife and Ernest, and Darville recognises in the Colonel the young subaltern who, years before, he imagined to be his wife's lover, and incidentally the real father of Alice. He is about to take vengeance when the Colonel convinces him of his error, and he learns that Alice is his own child. Darville begs his daughter's and Ernest's forgiveness, and gives her to Ernest, who promises to make her his wife.

The dramatic situations are relieved by some excellent comedy, particularly in act two between the giddy Colonel Maltravers and Ernest, and frequently throughout the action of the piece by the character-comedy of the optimistic poacher, John Walters.

Mr. Gerald de Beaurepaire, a versatile actor, wins the full sympathy of his audience in the difficult rôle of Ernest Maltravers, and Mr. Charles Clifford as Richard Darville holds the attention of the house from first to last by a fine piece of intense but natural character acting. Mr. C. Harding Stacy is the ideal fighting parson, and his admirable stage presence endears him to the audience in every situation in which he is concerned.

Mr. Jimmy Marriott is very amusing in the rôle of John Walters, whilst the character of Alice Darville is cleverly portrayed by Miss Mary Kinloch. Miss Maud Camfield makes herself thoroughly and popular with the audience as the hard and exacting Mrs. Maltravers, and the amusing parts of Colonel Maltravers and Florence are in the capable hands of Percy Godfrey and Violet Manley. The scenery and effects, particularly the storm effects in the first act, are unusually good, and it is apparent that Messrs. Camfield and Gerald de Beaurepaire have spared no effort to convince resident managers that good wholesome drama is as popular as ever. A full house gave the drama a hearty reception, and demanded several curtains at the end of each act. "Sinless" should have a long and prosperous tour.

"MARRIED SINNERS."

Drama, Written by Walter Saltoun, and Presented at the Stratford Theatre, on Monday, Dec. 22.

Harry Chalmers .. Mr. Rhys Merideth
Edward Beaumond ..... Mr. Val Gully
Rev. James Forrester
Mr. Bert Pemberton
"Red Pepper" .... Mr. Edwin Clarke
Lord Chester ..... Mr. Percy Warden
A Maid ..... Miss Kate Leonard
Ninon Beaumond .. Miss Doris Kelvey
Sally Slatter ..... Miss May Rosine
Ruby Pepper .... Miss Maud Lambert
Alma Chalmers.. Miss Holly Haslewood

The play deals with a difficult and delicate after-war problem in a careful and inoffensive manner. Alma Chalmers the wife of Harry Chalmers, a lieutenant in the Navy, is, in the absence of her husband, drugged and seduced by Edward Beaumond, ostensibly a man about town. A child is born, but the inevitable day of explanations and reckoning comes when Chalmers returns home. A clergyman, the Rev. James Forrester, attempts reconciliation, and though eventually successful much has to happen to show the husband he is not altogether free of sin, if not in deed, at any rate in thought—not however, before he has thrashed his wife's seducer. Beaumond threatens him with the police on a charge of attempted murder. Then Chalmers recognises him as a spy, and with the aid of Ruby Pepper, a real "pal" to his wife in her trying days, and "Red Pepper," an A.B., arrests him. Beaumond, however, escapes, and in revenge for Chalmers' treatment, the schemes with Ninon Beaumond to steal the child and foist it on his father, Lord Chester, as his own offspring by Ninon. Alma Chalmers, following in quest of her child, frustrates the whole scheme, and a general clearing up of the situation then takes place.

The play's tense situations are relieved by some amusing comedy. Harry Chalmers as acted by Mr. Rhys Merideth is a restrained piece of characterisation, while the portrayal of Alma Chalmers by Miss Holly Haslewood is worthy of special praise. Edward Beaumond as the man about town found an able exponent in Mr. Val Gully. Mr. Bert Pemberton's parson bore the imprint of a studied part, while Lord Chester's part was well filled by Mr. Edwin Clarke under the pseudonym of Mr. Percy Warden. Ninon Beaumond, as the woman of the world, was well played by Miss Doris Kelvey, while the Ruby Pepper of Miss Maud Lambert was a vivacious representation. The comedy business of Mr. Edwin Clarke as "Red Pepper" and Sally Slatter, a char "lady," by Miss May Rosine, were excellent.

DEATH OF AN OLD ACTOR.

Another link with the past has been severed by the death, on the afternoon of Christmas Day, of Mr. William Lowe, at the age of 83. He retired from professional life only a few years ago, and had since resided at Gorsebank-road, Liverpool. He was born at Aberdeen, and commenced his theatrical career at the Park Theatre, Liverpool, in 1857, making his first appearance in a play entitled "The Jewess." He married Miss Fanny Wallis, a leading actress in the 'sixties, who predeceased her husband by a few years. Mr. Lowe, in his early days, played with Mr. and Mrs. Charles Kean, Helen Faucit, Charlotte Saunders, Charles Rice, John Coleman, and other star actors of those times. He was with the "Spoons," "Wanteds" and other farcical comedies, and also wrote many pantomimes for Scottish theatres. The deceased was held in high esteem and respect of all who knew him.

"CINDERELLA" AT SHEFFIELD.

When Mr. John Hart became the managing director of the Theatre Royal the pantomime triumphs of the past were, from a spectacular point of view, revived. On Christmas Eve "Cinderella" drew a crowded house, and Mr. R. C. Oldham's libretto closely followed the fairy story.

After a selection of popular "Songs of London Town" the curtain went up, and old and young settled down to a glorious feast of glitter and fun. Leading up to the story is a party of merry huntsmen clad in Lincoln green, with their charming ladies. Then after a front cloth we see the interior of an ancient Baronial Hall, where Cinderella sits in a disconsolate mood; but the Fairy Queen appears with her wand, and a quick change of scenery delights the audience, when the fair heroine appears in a brilliantly lighted coach drawn by four white ponies. A more refined Watteau effect has not been seen on the local stage than the picture on which the act-drop falls.

The cast includes the Misses Katie Kay and Josie Delaine, Betty Day and Jenny Dean, the Misses Harrison and Grosvenor, Miss Dorothy Adelaide and James Sherwin, Le Brun and Robinson, Kit Keen, W. H. Irving, Neville Delmar, and Dan Leno, jun.

On Boxing Day two performances were given to packed houses. A special feature of the Royal annual this year is the graceful dancing of the ladies and the untiring vivacity of the comedians. Mr. Dan Leno, jun., kept the house in roars of laughter on the first night, and it was generally remarked that young Dan Leno was "a good chip from the old block." Miss Katie Kay, as the graceful and charming Prince, and Miss Josie Delaine delighted the house in the rôle of Cinderella. Miss Gertrude Harrison and Miss Beatrice Grosvenor were often applauded, and the same applied to the vivacious Miss Dorothy Adelaide and Mr. James Sharman as Father Time, with excellent vocalism and duets with Miss Adelaide. Le Brun and Robinson, with their extraordinary grotesque act and funniosities, kept the laughter going whenever they faced the footlights. Mr. Kit Keen made a hit at the Royal a few winters ago, and received a hearty welcome on Christmas Eve. His new songs and dances were encored, as well as some old favourites. Mr. W. H. Irving, who has also been in panto. at the Royal, received an ovation on the first night, and his quaint patter caused much merriment. Mme. Louie has again trained the corps de ballet, and she deserves all praise for her artistic poses and refined dances. Mr. Henry Turner, the producer, is worthy of all praise. Mr. Arthur Green, conductor, and Mr. R. C. Oldham is the author of the book; and the whole is under the direction of Mr. John Hart.

"CINDERELLA" AT SCARBOROUGH.

Messrs. Allan and Edward's pantomime, "Cinderella," opened on Boxing Day at the Opera House for a nine days' visit. The production is well staged, the dresses pretty, and the humurous element well up to par.

The children were in large majority at the matinée performance, and gave evidence of their appreciation of the favourite fairy play. Mr. Leslie Vernon as Buttons was an undoubted favourite, and contributed his share of the comic element, scoring with "Roses, Radishes, Pansies and Peas." The Two Rainels sustained their part as the Brokers Men in quaint fashion. Flora and Alberta in a juggling and contortionist turn are quite good, and do well in various humurous characters. In speciality songs and dances the 6 Victors are efficient and pleasing. Miss Gladys Sewell makes an effective Cinderella, her best vocal effort being "If You Could Only Care." Miss Gladys Augarde as principal boy elicited warm applause for her rendering of "That Wonderful Mother of Mine," and other tuneful items. Miss Nancy Rupree (Dandini) is the possessor of a nice contralto voice, and as Fairy Queen, Doris Smale acts and sings well. The Baron Mumm of Mr. Jackson Allan is a lively creation, and he is ably supported by Miss Joan Wellborn and Mr. Albert Letine as Maxi Mumm and Mini Mumm.

"MOTHER GOOSE" AT TORQUAY.

"One of the best pantomimes ever seen in Torquay" is the general opinion of Mr. Carlton Fredricks' production at the Theatre Royal. Mr. Wilfrid Dane has woven into the play a most interesting story, and has also set it to harmonique and tuneful music. Of the ten scenes painted by Messrs. A. Hope Parker and Sydney Pine there are several very effective canvases, perhaps the most novel being the Aero 'Bus and Cloudland; whilst King Cole's Castle was also a very pretty ensemble. One of the most striking features of the production was the excellent selection of songs which were rendered by the principals, with gratifying success, to which the chorus contributed very materially under the baton of Mr. E. Francis. Miss Delia Fredricks's charm of manner and winsome personality as Colin made an irresistible appeal. She has a powerful voice, and her clear enunciation made a great success of her rendering of such songs as "Old-fashioned Mother of Mine" and "How Ya Gonna Keep 'Em Down on the Farm?" Miss Faydy Bond was a dainty and pleasing leading lady, and her songs, "Why Didn't You Tell Me" and "Down in Virginia" were both models of pantomime vocalism. Miss Gipsy Simmons and Miss Iris Elverton as Rupert and Peggy worked well together, and the latter contributed a pretty dance. One of the hits of the evening was made by "In the Land o' Yama Yamo," as sung with capital effect by Mr. Alec Harland (King Cole), whilst the gallery quickly took up the refrains of "Ca-bages, Ca-beans, and Car-rots," and "Mr. Pussyfoot," both of which fell to Mr. Thos. E. Johnstone as the Mayor. On the humorous side Mr. Carlton Fredricks was always in evidence as Mother Goose, and amusing work was introduced by Mr. Leo Fredricks as Mr. Grabb, and Mr. Bert Morris as Mr. Snatch. Mr. C. Preston Weir's diverting antics and witty talk mark him out in the rôle of Simon, as one of the funniest of comedians. Mention should be made of Miss Joan Carrington's artistic interpretation of the fairy, her lines being spoken with commendable clearness, and the wonderful dancing of the twins, Olive and Beryl, who were accorded a most enthusiastic reception.

"RIDING HOOD" AT TORQUAY.

The first pantomime to be produced at the Pavilion, Torquay, which, under the management of Mr. Chas. G. Price, has recently been converted into a playhouse by the completion of many alterations to the stage and behind, was "Red Riding Hood." Mr. W. Ellis Slack, who was responsible for the production, also wrote the libretto, which followed the usual lines. Of the nine scenes, that of the Wood was perhaps the most effective. The connecting music is by Mr. Leonard R. Leonard, who also conducts the augmented orchestra.

The principals all worked hard to achieve a bright and harmonious result. Miss Joan Selfridge, in the title-rôle, makes a dainty and attractive figure, and sings with considerable acceptance the numbers falling to her; of these, "When Love Peeps in at the Window" is the most successful, whilst the tuneful melody of Darewski's composition, "If You Could Care for Me," was excellently rendered by Miss Selfridge, in conjunction with the contralto of Miss Phyllis Bray as the prince; the latter is a capital selection, Miss Bray's handsome presence admirably fitting her for the part, and her song, "It's a Sad Heart That Never Rejoices," makes quite a hit. The comedians, Mr. Gerald Wright and Mr. Wally Beadle, are both good individually, and should do well, for they have plenty of effective material, and each in his way is very quaint. Mr. Fred Ransdale makes an amusing dame, and makes the pace with Mr. Lionel French as the squire. Mr. Harvey Clarke as the Wolf possesses a fine baritone; whilst the speciality turn of Mr. Leon Dubois as the monkey was well received.

"THE BABES" AT WOOLWICH.

From the opening chorus and dance of Mr. Joe Collins' pantomime at the Woolwich Hippodrome, there is no doubt of its success, and evidence of an expert hand is seen throughout, for Mr. Collins has numerous successes to his credit in the pantomime world. The scenery is effective, the village, school room, woods and palace scenes being the best, and as usual in Mr. Joe Collins' productions, the dresses are of the daintiest.

An excellent cast do well throughout. Miss Gladys Carlton as Robin Hood proving a big success. She has several good numbers, among them "Mr. Pussyfoot," "Mickey," "That Wonderful Mother of Mine," and joins in the duet "If You Could Care" with principal girl, Miss Doff Dee, a delightful exponent of Marion. Miss Dee also sings "I Want to Snuggle" with Mr. Fred Holt, who imparts plenty of villainy, but also plenty of whimsicality into the part of the Baron. His song "The New Jazz Band," with chorus, is one of the best things in the show. The Dame is well played by Mr. Bert Dale, a first-class comedian, whose quips and gags cause plenty of fun, and Little Ivy and Baby Grand make sweet Babes. "Fairyland" is their principal number, and they make a big hit in this, whilst the girl babe has an excellent song in "I'm Silly Mary Green." Those popular pantomime comedians, Woodhouse and Wells, are the Robbers, and hearty laughter is heard all the time they occupy the stage. Their own speciality act and general comedy work place them in the front rank of comedians. Miss Rosie Travers is another artist who does well, and mention must be made of the Collins troupe of dancers in sprightly and clever terpsichorean work which adds much to the success of the show, as does also that of the well-trained chorus.

"FORTY THIEVES" AT WORTHING.

Mr. Sydney Bransgrove has an excellent production in "The Forty Thieves," and one which should prove a veritable winner. The large audiences which assembled at the Worthing Royal over the holidays greatly enjoyed the fare. Mr. Herbert Lloyd has prepared the book and also provided the lyrics, and in the former he has followed the story on traditional lines. The music has been scored by Mr. T. W. Thurban and Mr. Arnold Clarke, while the song successes of the big houses are a feature of the production. The scenes are very attractive, especially those depicting the Cave of Jewels, the Market Place in Bagdad, and the Wedding Palace.

In the matter of cast Mr Bransgrove has shown an admirable selection, and the principals do him credit, while the chorus is one of the best that has been seen locally in pantomime. Heading the cast is Mr. Billy Douglas as Ali Baba, and he is much in evidence in the course of the evening. His comedy is distinctly pleasing, and his songs appeal to all. Prominent among them is "Ca-bages, Ca-beans and Car-rots." Mr. Lauri Haberlin is the dame, and he contributes much to the success of the performance. Among his musical numbers is "Where Do Flies Go in the Winter-time?" A sprightly Ganem is that portrayed by Miss May Taylor, and a convincing impersonation of Cassim is presented by Mr. Edwin Bennett. Miss Georgina Fischer makes a capital Abdullah, and she also contributes to the musical successes of the performance. Miss Ruby Blick is a dainty Morgiana, and Miss Joan Anderson a solo dancer of ability. Praise must be accorded Mr. Bert McNulty for his clever impersonation of Horace, the donkey, and he will keep audiences in a merry mood for a long time. Abundant comedy is provided by Messrs. Thomas and Devoy as Hassarac and Casserac, and they prove themselves real fun-providers. Two of their pronounced musical successes are "Up In Mabel's Room" and "Can You Tame Wild Wimmen?" Other parts successfully filled are by Mr. Darel Brampton (Mustapha) and Miss Hilda King (Spirit of the Jewels). There is excellent dancing by Frank Eden's Six Jewels, and the chorus, which is under the very capable direction of Mr. Billy Humphreys, does excellent work.

"RED RIDING HOOD" AT WIMBLEDON.

Dame Durden ..... Frank G. Fort
Red Riding Hood
Little Evelyn Behenna
Boy Blue ..... Tommy Butler
The Big Bold Bad Baron
Lyell Johnston
Bold Robin Hood .... Clement Charles
Maid Marian ..... Stella Esdaile
Johnny Stout ..... Percy Cahill
Johnny Green ..... Alf Kenway
Friar Tuck ..... Peter Wilfred
Mary Quite Contrary .... Hetty Green
Richard Cœur de Lion .. Cyril Fairlie
Jack and Will Scarlett
Gladys Anderson
Jill ..... Nora Wyatt
The Witch of the Wood
Nora Emerald
The Wolf and Toy Soldier
Dennis Vaughan
Little John ..... Miss L. Barrie
Will o' the Wisp ..... Doris Fraser
Margery Daw ..... Rene Austin

The outstanding feature of this, Mr. J. B. Mulholland's tenth annual pantomime at this theatre, which is written by a well-known theatrical personage under the pseudonym of "Jay Bealion," is that it is essentially and primarily a panto. for children. This was clearly demonstrated at the first performance on Boxing afternoon, when the huge theatre, seating over three thousand, was thronged mainly by youngsters. To add to the interest, the story of the bold brigand of Sherwood Forest, Robin Hood and his merry, merry men, and his encounter with King Richard is introduced, also his love idyll with sweet Maid Marian. The comic element—and there is lots of good fun—is in the hands of Dame Durden and Johnny Stout and Johnny Green, and the famous schoolroom scene is not forgotten, and is played with much spirit and briskness. The vocal portion, ever an essential to a good pantomime, is not forgotten, and among the songs introduced may be singled out "Under the Greenwood Tree," charmingly sung by Maid Marian; a duet, "Just a Little Bit," by Robin Hood and Marian; "Where the Blue-eyed Marys Grow," by Boy Blue; "There Are Smiles," by Red Riding Hood and Boy Blue; "The Straight Highway," by Robin Hood; "D'yer Ken John Peel?" by the Bold Baron; "The Window of my Heart," by Maid Marian and Robin Hood; "They Call Me the Beauty of Bath," by Dame Durden; "So I Shifted Lower Down," by Johnny Stout; a huntsman's song, with instrumental effects, by Johnny Green and Mary Quite Contrary; and "Who Killed Mr. Pussyfoot" by the Dame.

The company engaged worked well together, and there were no hitches whatever in the first performance. Little Evelyn Behenna was charming as Red Riding Hood, and no one could have looked the part better. Miss Tommy Butler was a handsome, vivacious, principal boy as Boy Blue; Miss Stella Esdaile both sang and looked delightful as Maid Marian; Miss Gladys Anderson was a shapely Will Scarlett; and Miss Barrie equally so as Little John. Miss Rene Austin and Miss Nora Wyatt were very dainty as the principal dancesnes of the Empire Troupe of Lady Dancers; and little Doris Fraser danced prettily as Will o' the Wisp. Special praise must be accorded to Miss Nora Emerald, a favourite at this theatre, who played the character part of the Witch of the Wood with artistic finish and much success. Mr. Frank G. Fort had plenty to do as Dame Durden, and did it right well and caused abundance of merriment; and he was well backed up in his efforts to amuse by Mr. Percy Cahill as Johnny Stout and Mr. Alf Kenway as Johnny Green, both of whom caused the heartiest laughter. Mr. Lyell Johnston was a burly, breezy, bold bad Baron; and Mr. Clement Charles looked very handsome as Robin Hood, and proved the possessor of a splendid voice. Mr. Dennis Vaughan was a capital Wolf, and Mr. Cyril Fairlie picturesque as the King. A highly amusing item was the "Finale of Prightfulness," by the Screecham Grand Opera Company, specially enraged for the Christmas season, who gave a brief travesty of "Faust." As well as the Empire Troupe, there was also the Ten Merry Little Maids, trained by Mme. Victor.

The pantomime was produced by Mr. Mulholland, with Mr. Howard Alford as assistant producer and stage manager; while the music was composed and selected by Mr. Alfred C. Toone, and the orchestra conducted by Mr. W. R. Parker. Mr. Thos. J. Pigott remains the courteous business manager. The pantomime, which will run for four weeks, is assured of a splendid success throughout that time.

"CINDERELLA" AT WOOLWICH.

Fairy Pantomime, in Eight Scenes, Presented by Sydney Bransgrove and Frank Littler at the Royal Artillery Theatre, Woolwich, on Boxing Day.

Cinderella ..... Gay Sylvani
Prince Charming .. Gwladys Hay-Dillon
Dandini ..... Peggy Scott
Baron Bunkham ..... Wyn Weaver
Amelia ..... } The Sisters Sprightly
Dedella ..... }
Baroness Bunkham ..... Ellie Carlyle
Billy Buttons ..... Laurie Howard
Snip ..... } Wheeler and Wilson
Snap ..... }
Sir Roger de Everleigh.. Eileen Bellamy
Sir Eustace de Vere ..... Renee Holmes
Fairy Starlight ..... Helen Suttie
Footman ..... Sidney Silvester

There was no doubt about the success of Mr. Sydney Bransgrove and Mr. Frank Littler's "Cinderella" pantomime on Boxing Day afternoon, when a crowded house roared its approval. "Cinderella" has plenty of fun, and plenty of the fairy element. Of the scenes, the first, the Royal Forest; the Prince's Ballroom, which opens the second part; and the finale, the Fairy Palace, call for special mention. Some of the stage pictures were most artistic, and the pantomime is produced on a lavish scale. An ideal Cinders is Miss Gay Sylvani. She has a fine voice, and sings beautifully "That Wonderful Mother o' Mine" and other numbers. Her duet, "If You Could Care for Me," was sung with Prince Charming, excellently portrayed by that clever artist, Miss Gwladys Hay Dillon. Miss Dillon makes the most of "Back From the Land of Yesterday," for which she was heartily applauded. Miss Peggy Scott is a delightful Dandini, her two numbers, "Down on the Farm" and "A Good Time," were both well rendered. That excellent comedian, Mr. Wyn Weaver, scored all along the line as the Baron, with a "vegetable" number that got right there. Mr. Ellie Carlyle is also a very humorous Baroness, and the clever Sisters Sprightly contribute valuably to the success as the two ugly sisters. Their own specialité act gained them loud applause. Mr Laurie Howard as the Page also does well in the comedy line. He is a smart step dancer, and his song "On the Morning I Married Eliza," together with some smart patter, brought down the house. Messrs. Wheeler and Wilson as the broker's men do well, their knockabout business greatly pleasing the youngsters, and their song "Mr. Pussyfoot" highly amusing the grown-ups. Miss Eileen Bellamy as Sir Roger de Everleigh contributes a delightful terpsichorean effort in the last scene. Miss Renee Holmes, Miss Helen Suttie and Mr. Sidney Silvester completing the cast. Specialties are introduced by Meuse and Singer, whose dancing in an Indian scena and as Pantaloon and Columbine gained loud applause; May Maude Murray in dances with scintillating lights and effects, another big success, and Kitty Denton's Eight Little Rays of Sunshine, a delightful octette of juvenile dancers. The pantomime was produced by Mr. Herbert Lloyd.

"CINDERELLA" AT CROYDON.

Pantomime, in Nine Scenes, Invented and Written by Stanley Rogers, Music Composed and Arranged by Guy Jones, Produced by Mr. Napier Barry at the Grand Theatre, Croydon, on Boxing Day.

The Fairy Godmother
Miss Gladys Hurst
Prince Casmir .... Miss Jessie Fraser
Dandini ..... Miss Jennie La Monte
The Baron Hercules
Mr. E. Statham Staples
Cinderella ..... Miss Doree Hanbury
Tiny ..... Miss Dolly Harmer
Elvira ..... Mr. Frank Couch
Araminta ..... Mr. Arty Ash
Capers ..... Mr. Dan Kelsey

This is Mr. Cyril Royce's first pantomime here, presented in conjunction with Messrs. Moreton and Heath, and it must be adjudged a big success. Pretty frocks, dainty dances and clean, bright fun are outstanding features of the ever-popular fairy-tale "Cinderella." The nine scenes include two lovely transformations and were excellent in every way, particularly the Fairy Boudoir, the Royal Ballroom, and the final Palace scene, Love's Triumph. The main features of the story are adhered to. An excellent cast has been engaged. Miss Doree Hanbury is a winsome and dainty Cinderella whose pretty voice is heard in the popular numbers, "I'm Sorry I Made You Cry" and "Take Me In Your Arms." Miss Jessie Fraser, in the rôle of Prince Casmir, makes a handsome suitor, and this talented artist sings "Peaches in Georgia" and "Smile" with all the charm of a winning personality. In conjunction with "Cinders" she sings "If You Could Care For Me." Miss Jennie La Monte is a dashing Dandini, her rendering of "I Can't Stop Loving You Now" and "The Million-Dollar Smile" gaining her well-deserved applause. Mr. Frank Couch as Elvira, with some good patter and eccentric dance and song, "There's No Need to Say Any More," and Mr. Arty Ash as Araminta, those ambitious Ugly Sisters, cause any amount of fun. Mr. Ash's "The Village Inn" is a good number, well put over. Miss Dolly Harmer, a tuxom Tiny, is always well in the picture, and Mr. E. Statham Staples, as the henpecked Baron, scored with "Jampers" and "I Want to Snuggle" as a duet with the Baroness. Mr. Dan Kelsey, as Capers, makes the romantic "gentleman of all work" a humorous study—his tongue-twister, "Shoe Shops," and "Rock-a-Bye, Baby," with Cinderella, are very popular. Miss Gladys Hurst, as the Fairy Godmother, acts sweetly and sings well "In the Soul of a Rose." One of the best features in the show is the delightful dancing of Miss Grace Glover, assisted in some instances by the Six Martells, which included a rainbow scarf dance and a picturesque black and white Columbine and Harlequin's dance, and her solo dance as Folly, all invented and produced by Miss Flo Martell. Other parts were well played by Miss Goodie Yates, Mr. Deric Moys, Miss Sherrington, Miss Malsie May, Miss Molly Leslie and Miss E. Badderley, and an excellent chorus, whilst the orchestra, under the direction of Mr. Alfred Austin, did well. Mr. Cyril Royce is to be heartily congratulated on the success of his first panto mime.

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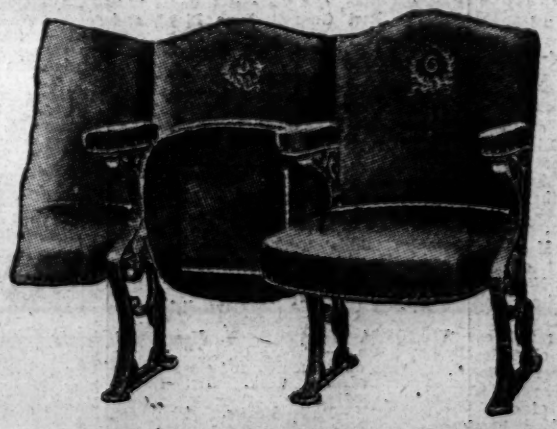

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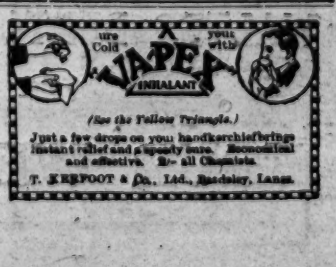
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"GIOVANNA OF NAPLES."

Historical Play, in Two Parts and Nine Scenes, Written by Hamo Hamilton and Produced at the Theatre Royal, Leicester, on Boxing Day, Dec. 26.

Andreas of Hungary .... } Cecil Gray
Ludovic, King of Hungary }
Raymonde de Cabane .... Yves Renaud
Konrad of Gotlif ..... Jack Pound
Robert d'Anjou, King of Naples
Syd. Trevelyan
Carlo di Durazzo .... Bert Englefield
San Leverino ..... B. W. Waddy
Luigi of Taranto .... Henry Hayward
The Dwarf, Nicolo ..... Roy Norton
Maria d'Anjou ..... May Romney
Sancia di Renato ..... Beatrice Varley
Hippolyta, a Dancer
Phyllis Englefield
Carola of Bohemia .. Mary Stevenson
Guilia de Terlizzi..Margarite de Halle
Page ..... Master Roy Gray
Giovanna, Queen of Naples
Ann Welfitt

Mr. Cecil Gray, who is the pioneer of repertoire seasons at this theatre, and is very popular with the patrons, where he and his repertoire company have scored many notable successes, made a daring experiment in producing such a beautiful and historical high-class play as "Giovanna of Naples" at a purely drama house. Nevertheless, a huge and typical holiday audience received it with much favour. The production was perfectly staged and dressed.

The story opens at a camp on the shores of the Adriatic, where Andreas of Hungary is on his way to claim his throne of Naples, and to meet his bride, Giovanna. On arrival, Andreas is greeted by Maria d'Anjou in the ante-chamber in the Castle del Nuovo. He enters the death chamber of the old King Roberto, who had usurped the throne from Andreas's grandfather. Roberto rights the wrong by marrying Giovanna, his heir, to Andreas, who is the rightful owner. Maria d'Anjou is also betrothed to Ludovic, and Giovanna is proclaimed Queen by Raymonde de Cabane. Giovanna holds the throne, and scorns Andreas, who appeals to the Pope. Andreas is then proclaimed King by the Pope, and Giovanna flees to a convent. From there she sends a letter to Andreas asking him to treat with her at the convent. He goes to the convent, and Giovanna has him murdered by Raymonde de Cabane, and his body is thrown out of the convent window to the street below. Giovanna is now Queen.

The second part opens with the arrival of Ludovic, King of Hungary, who comes to avenge his brother's death. Sancia di Renato discovers Maria d'Anjou with a piece of dress and hair, which Maria had found in Andreas' hand after he had been murdered. This belongs to Giovanna, and was torn from her in the struggle by Andreas. Sancia di Renato brings the casket containing the piece of hair and dress to Ludovic, who sends for Giovanna, and shows her the casket. She swears on the Cross that she is innocent. At that moment there is an eruption of Vesuvius, and Giovanna, becoming terrified, screams and confesses, and is slain by Ludovic.

Mr. Cecil Gray, in the dual rôles of Andreas of Hungary and Ludovic, made a splendid impression; his impersonation was a very fine one, and further enhanced the high reputation he has already gained both as an author and artist. Miss Ann Welfitt, too, as Giovanna, had a trying part, but accomplished her task with entire success, and in the more intense scenes scored a great triumph. Mr. Jack Pound was very good as Konrad of Gotlif, and Mr. Yves Renaud as Raymonde de Cabane was equally successful. Mr. Syd. Trevelyan, as the old King Roberto, in the death-bed scene, was excellent, and Mr. Bert Englefield as Carlo di Durazzo made a capital impression. Both Mr. E. W. Waddy as San Leverino and Mr. Henry Hayward as Luigi of Taranto deserve praise. Mr. Roy Norton created much laughter as the dwarf, Nicolo. Miss May Romney successfully portrayed the part of Maria d'Anjou, and Miss Beatrice Varley as Sancia di Renalto, Miss Mary Stevenson as Carola of Bohemia, Miss Margarite de Halle as Guilia de Terlizzi, and Miss Phyllis Englefield as Hippolyta, a dancer, were all capable. Master Roy Gray spoke his lines clearly and well as the Page.

Between the first and second part Mr. Roy Norton sang a good comedy number, and displayed particular smartness in his dancing. Miss Beatrice Varley rendered a song in excellent style, and Miss Phyllis Englefield, along with Mr. Roy Norton, created much merriment with their comic dancing.

"PUNCH AND JUDY."

The Romance of "Punch and Judy," Musical Fairy Play in Eight Scenes, by Vincent Douglass, Incidental Music by Geoffrey Blackmore, Produced at the Winter Gardens, New Brighton, on Boxing Day.

The King of Hearts .....Wilfred Shine
The Princess of Hearts..Edythe Cowley
The Ace of Hearts .....Ion Maxwell
The Knave of Hearts ....Jack Austin
The Woodcutter ....Frank D. Clewlow
The First Footman .....Ada Booth
The Second Footman.....Irene Dean
The Red Prince .....Albert Tewers
The White Prince ....Alfred Cawkwell
Jack-in-the-Box .....Irene Dean
Vanity Fair .....Iris Edna Gordon
Mr. Punch .....Billy Bernard
Miss Judy .....Billy Raynor
Great Big Little Toby
Walter Delevanti
Miss Crinoline .....Irene Dean
Fantasy .....Janet Robertson
Thyme .....Vivienne Bennett
Will o' the Wisp ....Iris Edna Gordon
The Butterfly .....Joyce Coles
The Grasshopper .....Maimie Bulman
The Bluebottle .....Doris Wagstaff
The Lady Bird .....Gladys Kellow
The Cat .....Cyril Carson

Nothing more charming than this delightful production could possibly be conceived, and it was not surprising that an enormous audience on Boxing afternoon and evening received "Punch and Judy" with enthusiasm, the like of which is seldom heard within the four walls of a theatre. Daintily conceived, and beautifully carried out, this airy musical romance appeals to all. It is thoroughly refined, splendidly acted, and full of clever humour, which the younger generation as well as the adults fully appreciate. The mounting is magnificent, and most tasteful—one scene in particular being a revelation in stagecraft. It is the glade scene, and all the characters appear down a winding lane seen in the distance even before the stage proper is reached. The Land of Hearts and the Silver Castle are likewise beautiful sets.

The story is very quaint and original, and deals with the romance of Punch and Judy, and, of course, Dog Toby. They see themselves in a new life. In the Land of Hearts Judy is a Princess, and her lover is Punchinello, a poor woodcutter. Entering a magic wood, they have wonderful dreams, and the story unfolds itself in a most absorbing manner. After their vision in the glade and in the Showman's Home, each of the characters return to the Castle, and love triumphs over everything. Judy marries her Punchinello, and a joyous wedding is celebrated in Fairyland.

The producer, Mr. Wilfred Shine, plays the King of Hearts, and later the Old Actor and the Showman. His performance in every respect is memorable. Mr. Ion Maxwell and Mr. Jack Austin are a very excellent pair of comedians, and greatly amuse the audience. Miss Edythe Cowley is a very sweet Princess, and sang her numbers delightfully. Mr. Frank Clewlaw deserves praise for his stage-management, and also for his artistic impersonation of the Woodcutter. Miss Vivienne Bennett is a dainty Thyme, Miss Irene Dean a very clever little actress-singer, and Miss Iris Edna Gordon a picturesque Will o' the Wisp. Miss Janet Robertson is a charming Fantasy. The Orton Sextette, an admirable combination of vocalist-dancers, had a fine reception, and Miss MacLaren's ballet of young dancers are both dainty and winsome. Their Ballet of Flowers aroused the audience to a high pitch of enthusiasm. The charming music has been composed and arranged by Mr. Geoffrey Blackmore, who conducted.

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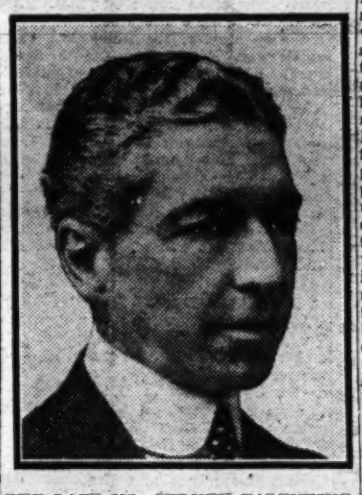
MR. SYDNEY VALENTINE.

TRAGIC END TO BRILLIANT CAREER.

The stage has sustained so many serious losses of eminent representatives during recent years that it can ill afford to suffer the blow inflicted by the death of Mr. Sydney Valentine, whose place as an actor of remarkable versatility and also as a champion of the actors' and actresses' rights, it will be very difficult to fill. The sudden seizure at a recent meeting of the Actors' Association could have only a fatal termination, and his hopeless condition was no secret among his intimate friends. After lingering in an unconscious state for a little over three weeks he died shortly after nine on Tuesday morning, Dec. 23, at the comparatively early age of 54.

Mr. Sydney Valentine made his first appearance on the stage at the age of seventeen on Boxing Day, 1881-2, at the Wellington Hall, Dover, as a member of a company known as the Charles Dickens Repertoire Company, and he used to relate that he obtained this, his first engagement, by replying to an advertisement in "The Era" for "a second low comedian and thoroughly responsible actor."

On joining Mr. T. R. Nugent he gained valuable experience, travelling with him, for more than a year, through the small towns of Wales, and playing many parts, from Shakespeare to pantomime. Subsequently he went on tour with "The Colonel" company, under the management of W. H. Griffiths. After a stock season in Scotland with Mr. Walter Searle, Mr.



THE LATE MR. SYDNEY VALENTINE.

Valentine resumed the character of Richard Forrester in "The Colonel," this time in Mr. Collette's company. He remained with Mr. Collette nearly two years, and during that time made his first appearance in London, at the Prince of Wales's Theatre.

His next engagement was with the late Edward Compton. He played notably Young Marlow, Joseph Surface, Charles Dudley Smooth, and the Squire in "David Garrick."

During 1887-8 he was away from the stage through illness, but reappeared during the latter year, playing Count Danella in "Mr. Barnes of New York" on tour. In January, 1889, he played Dunbilk, in "Still Waters Run Deep," at the Criterion, and accompanied Charles Wyndham to America in the autumn of that year, playing in "David Garrick," "Wild Oats," &c.

He remained at the Criterion until 1894, and in 1895 joined Sir Henry Irving at the Lyceum, appearing as Merlin in "King Arthur," Nathaniel Oldworthy in "Nance Oldfield," and several other parts, accompanying Sir Henry to America in 1895-6. He then joined Frederick Harrison and Cyril Maude at the Haymarket, staying with them for four years, and his admirable portrayal of Richelieu in "Under the Red Robe," Rob Dow in "The Little Minister," and other parts gained for him a still higher reputation among playgoers. A specially notable performance was his admirable impersonation of Samuel Pepys in the playlet "A Privy Council," in which he had the honour of appearing before King Edward and Queen Alexandra at Sandringham; he also appeared a fortnight afterwards at Windsor in "The Widow Woos," of which he was part author.

Returning to the Garrick in 1906, he produced "The Morals of Marcus," and subsequently played Banquo in Mr. Bourchier's revival of "Macbeth," and toured with his company. Mr. Valentine appeared as Mr. Green in the command performance of "Money" at Drury Lane in 1911.

It is worthy of mention that the physical disability of lameness did not detract from Mr. Valentine's successful career as an actor. In certain parts, indeed, his slight limp seemed to add an extra touch of character. His last engagement was at the Queen's Theatre, appearing as the grumpy old bachelor with a kindly heart in "The Cinderella Man."

SYDNEY VALENTINE.

Actor Associates, will you recall
He died in harness, fighting for you all.
Surely a hero, in his quiet way,
With those who fell in war's more tragic fray.
Bear his last speech well in your minds, I ask;
Yourselves complete his still unfinished task.
The[illegible]re, for ever green, keep you. I pray,
Within your *hearts*—Sydney Valentine's Day.

E. B. NORMAN.

BIRTHDAYS OF THE WEEK.

Happy Returns to

George Graves—Thursday, Jan. 1.
Mrs. Edward Compton — Thursday, Jan. 1.
Mary Forbes—Thursday, Jan. 1.
W. Graham Browne—Thursday, Jan. 1.
Charles Doran—Thursday, Jan. 1.
Clara Evelyn—Thursday, Jan. 1.
Mabel Russell—Thursday, Jan. 1.
Tom E. Cliffe—Monday, Jan. 5.
Gordon Craig—Tuesday, Jan 6.
Ben Davies—Tuesday, Jan 6.
Adeline Genée—Tuesday, Jan. 6.
Chris Van Bern—Tuesday, Jan. 6.
A. C. Duncan—Tuesday, Jan. 6.

"TOO MANY GIRLS."

Musical Comedy, by Robert Courtneidge, Jack Hulbert, and Harold Simpson, Produced at the Liverpool Hippodrome on Monday, Dec. 22.

Tim Grogan ....Mr. Walter Passmore
Roger Grogan ..Mr. William Cromwell
Tom Billiter .....Mr. Harry Ray
Peanut Hickey ....Mr. Wm. A. Haines
Doughty .....Mr. J. B. Coyle
Mr. Furnival ....Mr. Bertrand Davis
Colin .....Mr. Norman Arnold
Lady Sybil Barclay
Miss Ouida MacDermott
Sheila Mulvey ....Miss Mildred Telford
Violette .....Miss Jessie Preston
Gertrude .....Miss Irene le Fre
Shop Girls ... } Miss Della Butler / Miss Grace Sheffield

(FROM OUR OWN CORRESPONDENT.)

Mr. Courtneidge and his coadjutors may be cordially congratulated on having produced a work which is in every way excellent, and which is assured of success. A brighter, brisker, and more charming entertainment could hardly be desired, and from every point of view it is perfect—in fact, the well-known hall mark of Courtneidge is written all over it. Tuneful music, brilliant spectacles, wonderful dresses, numbers of pretty and capable girls, lots of clean, original fun, everything that charms the ear and pleases the eyes, can be found in the work.

The story is slight, yet it lends itself to great possibilities. Employed in Billiter's Stores are a couple of sorely tried assistants named Tim and Roger Grogan, whose chief weakness is to have frequent heated arguments, and when the storm is at its height, to suddenly discover that they are quarrelling. Thereupon they shake hands. They are dissatisfied with their lot, when suddenly a lawyer announces that the founder of the firm has left his two sons, the employers, penniless, and given all his property to the Grogans. It is amusing to see the sudden transformation of the shop assistants, who, in peremptory manner, order their former employers about. They, however, take pity upon them on condition that they introduce the Grogans into society, and show them how to spend their millions. Upon this peg hangs all the fun. We are then introduced to the sumptuous Grogans' mansion, where scores of guests are having a fine time; to the racecourse, where the horse of the newly rich brothers wins a big event; and to the wonderful ballroom, in which a bal masque is given on a costly scale. Each of the six scenes is full of breezy dialogue, quick movement, new melodies, and capital innovations, all of which go towards making a splendid evening's entertainment.

Walter Passmore and William Cromwell, the two suddenly rich shop assistants, have some excellent lines, which they deliver in a manner that causes the audience to laugh continuously. When on the stage these comedians keep the fun going fast and furious. Then we have the splendid vocalism of Miss Maedermott and Miss Telford, and the vivacity of Miss Preston, who is a host in herself. All work hard to achieve success.

Great appreciation is shown of the many songs and duets interspersed in the comedy, all new and catchy in their style. Amidst the abundance of fun-provoking incidents two may be mentioned. One is where Peanut Hickey, a Yankee desperado, noted for his shooting proclivities when maddened by drink, is filled with whisky by the brothers Grogan, who desire his help in taking away Violette, a woman with matrimonial designs on them. The man turns nasty and gives the brothers a lively sample of trigger-pulling by knocking off crockeryware in all directions. The incident caused the audience to shout with laughter. Another very humorous and cleverly worked episode was given by Miss Macdermott and Mr. William Cromwell, illustrating a family making preparations to catch a train for Blackpool, their arrival there, and, stranded for lodgings, being rushed into the police station. The three scenes were admirably done. The electrically lighted aeroplane proved a striking feature, while the burlesque on the dress-selling scene in "Cha Chin Chow" was cleverly conceived, the costumes being as gorgeous and splendid as those shown in Mr. Oscar Asche's wonderful production. Special dances by Irene Le Fre and M. Asher were admirably executed, and earned much appreciation.

Altogether Mr. Courtneidge has done the thing well, and there is every reason for believing that wherever "Too Many Girls" is given it will be received with open arms.

"THE SCHOOL FOR SCANDAL" AT BIRMINGHAM.

What a wonderful play Sheridan's masterpiece is! To more than half of the Boxing Day audience at the Repertory Theatre the play was in all probability unknown in all but name. For the war has changed the clientele of the Repertory as it has changed most other things, and not the least interesting part of Friday's reproduction was to note the interest with which the play was followed by those to whom it was a novelty. To the regular frequenter the chief interest centred in the return of Mr. Felix Aylmer (Joseph) and Miss Cicely Byrne (Lady Teazle), both of whom strengthened the cast. Both had parts well suited to their powers, and both contributed greatly to the success of the production. In this they were backed by the excellent work of Mr. Oliver Johnston as Charles, a part for which he is admirably fitted in every way. Miss Margaret Chatwin (Lady Sneerwell), Mr. Frank Moore (Sir Oliver), Mr. Stuart Vinden (Backbite), and Mr. Melville Cooper (Moses) all did sound work, but Mr. Claremont was much too young as Sir Peter, Miss Sidney Leon was the Mavin, and Miss Susan Richmond played Mrs. Candour. On the whole the performance is an admirable one.

ANSWERS TO CORRESPONDENTS.

L. W.—*Apply to Golding Bright, 20, Green-st., Leicester-sq.*

I. N. G.—*Thornley Dodge, Van Dock, Lewis Cornell go in for this line of business. Study our "Calls" weekly.*

Miss B.—*We suggest Millard's "Grammar of Elocution," obtainable at French's, 26, Southampton-st., Strand.*

At the Royal Albert Hall, on Wednesday, Jan. 21, 1920, will be held the first British Empire Ball, in aid of St. Dunstan's After-Care Fund for Blinded Soldiers and Sailors. Its principal feature will be the reunion of all officers of the British Forces.

"THE HOPE OF THE WORLD."

NATIVITY PLAY AT THE OLD VIC.

The production of a Nativity play is always one of the most interesting features of the Old Vic Christmas season, and the play chosen for presentation on the 20th, "The Hope of the World," is a work of singular beauty and sincerity. The author, the Rev. Father Andrew, S.D.C., while depicting the events surrounding the Nativity, has embellished his work with little dramatic touches, which make the play of considerable artistic value from the point of view of the stage. Thus the Three Wise Men are shown as bearing a crown to be placed at the feet of the King of Mankind, and a great deal of dramatic interest is obtained from Herod's feverish and insistent efforts to usurp this title unto himself.

The play was reverently and carefully played by the Old Vic Shakespearean company. Mr. Russell Thorndike was particularly successful as the arrogant and hypocritical Herod, and Miss Florence Saunders made a beautiful and sincere Virgin Mary. Mr. Andrew Hardingham was a manly and eloquent Joseph, Mr. Wilfred Walter was effective as Gabriel, Mr. E. H. Paterson gave a very capable character study of an old shepherd, and Mr. Frederick Keen was a noble and resonant Gaspar. Miss Catherine Willard contributed a sympathetic study of Mara, and Miss Winifred Oughton was excellent as Rachael in the prologue.

The programme also included a very welcome revival of Mr. Russell Thorndike's adaptation of Dickens' "Christmas Carol," one of the best stage versions of Dickens' immortal work. Mr. Russell Thorndike himself gave a remarkable portraiture of Scrooge. The remaining parts were all capably played, notably by Mr. Charles Warburton as Marley's Ghost, Mr. E. H. Paterson as Bob Cratchit, and Mr. Neil Curtis as Scrooge's younger and former self. Miss Molly Veness was a sweet and unaffected figure as Scrooge's fiancée; and Miss Winifred Oughton cleverly impersonated Mrs. Cratchit. Both plays were produced by Messrs. Russell Thorndike and Charles Warburton in their usual conscientious and artistic manner.

"WHIRLIGIG'S" LEADING LADY.

RECEPTION TO MISS EMMA TRENTINI.

An "informal reception" to meet—and to greet on this her first visit to England—Miss Emma Trentini, the leading lady in Mr. Albert de Courville's revue, "The Whirligig," at the Palace, was held at the Savoy Hotel last week. Miss Trentini's artistic career began auspiciously at the Scala, Milan, when she was but seventeen. She was heard there by the late Oscar Hammerstein, who forthwith carried her off to New York, where she sang for five years under the management of that astute and enterprising impresario. Then she entered into light opera, and made the fortunes of "The Fire-fly," which was written specially for her, and ran two years.

Miss Trentini was kind enough to give the guests a foretaste of her quality by singing an air from "La Bohème" and a song from "The Fire-fly" above mentioned. She has a typical Italian voice, warm and brilliant, and extensive of range.

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Written and Composed by LEO NOEL.
A Charming Song.

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By SYDNEY C. C. JONES.
A Song with a Catchy Chorus.

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Music by W. G. COOK.
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(WALTZ DE BALLET.)
By PAUL STERMAN.

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By HAROLD ERRINGTON.

"IT MIGHT HAVE BEEN."
By HAROLD ERRINGTON.

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THE REALM OF MUSIC.

CONCERT PARTY NOTES.

The Season's Greetings—Extending the Field of Action The Concert Artist's Watchword.

With to-morrow 1920 makes its début, and to proprietors, managers, and artists of the Concert World we extend our heartiest wishes for a Happy and Prosperous New Year.

In the same breath, however, we must reiterate our old wail—happiness and prosperity to a very large extent are both dependent upon your own determined efforts, individually and collectively. Britain would appear to have many years of affluence before her before the generally prophesied slump comes (if ever!), and although concert artists generally have little worry about foreign exchanges or trade conditions, yet upon the affluence of the country entirely depends the amount the people have to spend upon entertainments. It is therefore up to artists themselves to see that the favourable prospects of the incoming year are taken full advantage of. Let each realise that one engagement at a good fee is better than two at half the figure, and much more beneficial to the artist's reputation; that the profession itself earns the best reputation by arists being punctual and conscientious in fulfilling engagements, and that their less educated and less successful confrères are protected against the unscrupulous by the perfecting of their legal and benevolent protection organisations.

This is not intended as a "Mrs. Caudle Curtain Lecture," but as a sincere appeal to the Concert World to put their section of the profession on the businesslike basis its magnitude and importance merit.

Opportunities Abroad.

We hope, too, to hear of more enterprising artists extending their field of action beyond Britain's shores. Most are content to go on year after year in the same old groove, and few realise the possibilities of success abroad. Our colonial cousins are born music-lovers, and anyone who has had the pleasure of entertaining a crowd of burly diggers in an Australian mining town knows how genuine is their appreciation of the solace of music after the day's toil, and how ready is their desire to handsomely reward the singers. Violet Carmen and Alf. J. Lawrence, we remember, went to Australia for a few weeks and profitably remained there years!

In Victoria and other towns in Western Canada there is an overwhelming majority of English people or English descendants, and the concert artist can look for a very hearty reception. In India and South Africa entertainers of every description, if their talent is good, are sure of success. We have seen a section of the Bandmann Opera Company, in an off-the-map town, put up a musical comedy with a "full" chorus of about half a dozen, and then "pull the house down," so ready are the people to be entertained and amused. Some years ago, we remember, Nellie Ganthony toured India and the Far East, and was delighted with the result, and a party called the "Chocs" more recently met with equal success, while no better instance of possibilities in India could be given than the great strides made by that genial bass vocalist, so well known in London concert circles, Humphrey Bishop, who went out as a single turn some years ago and who now owns innumerable touring companies, making his name a household word in Bombay and throughout India. It will be remembered that he was recently joined by his son, Walter Kingsley, another popular London vocalist.

Determination and Enterprise.

We want to urge, in our New Year's Greeting to the concert artists, the adoption of the watchwords "Determination and Enterprise," for the field in England is fast becoming crowded, and concert parties and individual artists who are finding the necessity for "elbow room" must consider the possibilities abroad in exactly the same way as the successful manufacturer when his home sales have reached their maximum.

Short tours are inadvisable and unprofitable, for ocean travel rates to-day are prohibitive, and those who tour abroad must be prepared for a long absence from home. The adoption of reputable agents, too, is a necessity—a measure we have repeatedly advocated to concert parties and artists in any case—let the agent be your commercial traveller, to show your wares to their best advantage and sell them at the highest price obtainable.

THE MUSICAL DIRECTOR.

ORCHESTRAL NOTES AND NEWS.

MR. SYDNEY L. HAMPTON.

Mr. Sydney L. Hampton, who wields the bâton at the Euston Palace, has had a remarkably successful career as an orchestra conductor. Though still a comparatively young man, he has had more than 18 years' experience in the conductor's chair, and is one of the best-known musical directors in the vaudeville world of the North of England.

MR. SYDNEY L. HAMPTON.

Born at Leicester, he began his musical studies at the early age of five. At 15 he obtained his first appointment as a second fiddle at the Old Royal of his native town, where he remained for several years, gaining valuable experience. His first conductorship was at the Theatre Royal, Cardiff, and from there he went to Manchester. In the "Cottonopolis" he remained for 15 years, and he can claim to have conducted in every hall there, with one exception. He finished up his sojourn in that city at the Hippodrome under Sir Oswald Stoll, and it was from that hall that he came to the Euston a few months ago.

Mr. Hampton's compositions have been numerous. Notable amongst them are the music for Mr. Walter Howard's "Soldier and the Princess," and a new musical comedy, "The Widow and the Maid," that is to be produced in London early in March; whilst there is hardly an artist on the halls for whom Mr. Hampton has not done orchestration.

Allied Musicians.

One of the features of the Royal Victory Circus at Olympia is the Allied Band which inspires the various acts to their utmost endeavours. The conductor is Bandmaster J. Guy, who began his musical career as a boy in the Sherwood Foresters Volunteer Band, and in 1915 he had worked his way up to acting bandmaster of this orchestra. Since then he has organised various municipal combinations and has conducted both on the Continent and in the great centres of Britain. Their Majesties the King and Queen heard his band at both Buckingham Palace and the Royal Albert Hall, while at St. Leonards Mr. Guy was fortunate enough to receive the congratulations of Admiral of the Fleet Earl Beatty. In their scarlet and gold, Mr. Guy's Allied Musicians have already played to over a quarter of a million people at Olympia.

NEW SONGS AND A VALSE.

Bright sopranos, searching for a bright song to match, should look at Andrew S. Webb and T. Arnold Fulton's "Ecstasy." The recipe given for this rather rare state of the emotions is a compound, ingeniously put together, of May sunshine, birds, flowers, and someone's "Love," waiting somewhere in the woodland. It all sounds as though it ought to turn out a thrilling success, served up with Mr. Fulton's light, tripping, tuneful music, which runs along breathlessly, so as not to keep the aforesaid "Love" waiting too long, until it brings up at an ecstatic climax on a tenuto A natural.

"Home Again," also published by Drummond and Co., 2, Little Marlborough street, W., has words and music by Maurice Elwin and Zena Ward. The first lines give the gist of the subject: "Oh! our hearts are light, for we've won the fight, and we're back on Blighty's shore." The tune is good; a brisk, well-marked march to which a broken rhythm here and there lends character. R. Fortescue Pickard's "Valse Gracieuse" is quite a pretty little piece, simple enough not to be a tax on the powers of a tyro at the pianoforte.

French Tribute to British Composer.

M. H. Mischa Léon, the distinguished French vocalist, is singing at his recital on Jan. 10, at the Æolian Hall, Josef Holbrooke's magnificent scena, "Annabel Lee," the poem by Edgar Allan Poe. The work was composed as long ago as September, 1905, and has scarcely been heard, if at all. In order to give the scena a worthy rendering he has engaged a double-string quartette for its accompaniment. "Should this work receive anything but the greatest welcome," writes M. Léon, "due tribute will not have been paid to one of the greatest and noblest musical works of our time."

A CHANGE OF CHAIRS.

Mr. N. de Jong (late musical director of the Trocadero and Popular Café) is engaged in the same capacity by the management of the Berkeley Hotel, starting to-morrow (New Year's Day). De Jong was commissioned to supply a special orchestra to the hotel on Christmas Night, and is also performing there this evening.

TOURING CONCERT PARTIES.

NAME.	PROPRIETOR.	DEC. 29.	JAN. 5.	NEXT* VACANCY.
BREVITY	Richard Jerome	Grange-over-Sands.		
BUBBLES	Gane & Morley	King's Hall, Alnwick.	Corn Exchange, Farnham.	
CHUMS (First-class Comedienne wanted immediately; also Artists all times for summer, 1920.)	Tom E. Roma	Empire, Redcar.	Anglesea Pal., Burton-on-Trent.	
GEMS, THE BRILLIANT	Ben Whitworth	Queen's Palace, Sutt'n-in-Ashf'ld.		
JOLLITY	Richard Jerome	Albert Hall, Stafford.		
JOY	Mackenzie Lee	Electric Theatre, Newport Pagnell.	Grand, Eversham.	
NOBODIES		Pavilion, Rusholme.	Assembly Rooms, Chester.	
OPTIMISTS	Will Catlin	Bradford.	Rusholme.	
P.P.P.	Gane & Morley	Midland Hotel, Manchester.	Midland Hotel, Manchester.	
POPPIES	Tisington & Craig	Montgomery Hall, Sheffield.		
ROYAL SCARLETS	Geo. Christian	New Pav., Morecambe.		
SUMMITS	Albert Lyon	Town Hall, Stretford.	A.P., Burton-on-Trent.	
TOPICS	Lister Reekie	Hippo., Bedminster.		
WITS	Richard Jerome	Kursaal, Whitley Bay.	Kursaal, Whitley Bay.	

*The charge for inserting date of next Vacancy in this column is 1/- per insertion prepaid.

CONCERTS OF THE WEEK.

A BOXING DAY CONCERT.

A highly successful concert was held at the Central Hall on Boxing Day. This concert was one of a series arranged by Mrs. E. Davidson in aid of Dr. Barnardo's Homes for Children. Most of the large cities are embraced in this series, and several of the artists who appeared on Friday had already appeared at Manchester and Liverpool in the same good cause. Four very competent singers had been engaged, and a memorable feature of the afternoon was a bright and crisp rendering of Herbert Oliver's entertaining and melodious song-cycle, "Our Pantomime," by Miss Nellie Sallis, soprano; Miss Una Austin, mezzo; Mr. Sidney Pointer, tenor; and Mr. George Baker, baritone. Each of these artists had also furnished individual items earlier in the afternoon with considerable success, particularly Miss Nellie Sallis, who sang the celebrated aria from the second act of "Madama Butterfly" with great distinction.

Mr. Frederick Stock's light orchestra, a talented body of musicians, gave a spirited rendering of a selection from Verdi's "Aida." The solo instrumentalist of the afternoon was Master Napoléon Bertrand Eugène, a young artist, whose playing of an air of Bach was marked by artistic restraint, and he fully deserved the enthusiastic reception accorded him. In a lighter vein were the items presented by Mr. Alan Stainer, the well-known ventriloquist; and Miss Lilian Hoare and Mr. Percy Kahn, the popular exponents of concert platform rag-time, not to mention Miss Hoare's delightful impersonations of children. Mr. Charlton Keith filled the post of accompanist in his wonted sympathetic and able manner. During the interval various articles, including several authentic Charles Dickens' cheques, were auctioned, whereby the proceeds of the afternoon were considerably augmented. The programme was repeated on Saturday afternoon.

AN ORCHESTRAL CONCERT.

Among the modern works played at the Queen's Hall Trinity College of Music orchestral students' concert—the last of the term—was Dr. C. W. Pearce's "Passacaglia Concertante in D," for organ, orchestra, and bells, on a bell theme composed for Freshwater Church chimes by Sir John Stainer, a former Fellow of the College. The theme was adopted for Carfax Tower bells at Oxford, and it was during a stay in the "city of dreaming spires" this last long vacation that Dr. Pearce wrote the work. His variations, numbering twenty-four, depict Oxford's atmosphere and life from midnight to noon and noon to midnight, and he has treated them in ingenious and scholarly and most effective style. The performance, under Mr. Joseph Ivimey's direction, with Mr. William Lovelock, a pupil of Dr. Pearce, at the organ, was quite admirable, and the work was received with every mark of appreciation by the very large audience.

In two movements from the "Pathetic" symphony, in the "Coriolanus" overture, and in Elgar's early "Serenade in E minor" the playing was crisp, clean, and decisive, and Mr. Ivimey may well pride himself on the level reached by the orchestra in all the performances. Other soloists were Miss Catherine J. Spalding, a youthful violiniste, who showed real promise in W. H. Reed's A minor concerto, and Miss Catherine O'Brien, whose broad and vigorous treatment of the pianoforte part in Rachmaninoff's Second Concerto entitled her to compliments. There was pleasant singing by Miss Hilda Thomson, a soprano with a good voice freely emitted, and by Miss Alma Daw and Mr. Reginald Turnstall.

N.S.L. CONCERTS.

WOOLWICH HIPPODROME.

"Money turned away" was again the state of affairs at the N.S.L. Concert at the Woolwich Hippodrome last Sunday, when the usual excellent fare was provided by an exceptionally strong programme.

The band of His Majesty's Welsh Guards, under the capable baton of Lieut. Andrew Harris, provided both classical and popular items, ranging from a Grand Selection of Beethoven's Works and Mancini's Symphonic March to a vivacious medley of the popular airs from "Joy Bells" revue. Lieut. Harris seems daily to improve his band, and its attack and precision are now faultless.

Miss Marguerite Destella, a soprano who is fast becoming a favourite with N.S.L. audiences, displayed her exceptional range in some well-chosen ballads, and Miss Edith Furmedge's rich contralto notes were especially pleasing in a little plantation melody. Mr. Richard Ripley's resonant but pure tenor voice was heard to the best advantage in Eric Coates' "Throughout All the Ages," and he was deservedly encored.

Some amusing and well-conceived duets were given by Miss Nance Haines and Mr. Fred Gibson, and further variety was provided by the monologues, songs and stories of Captain Albert Farley, who made his first reappearance in England since his return from his successful American tour.

From Trench to Concert Platform.

Mr. Victor Marmont, whose return to the concert platform will be welcomed by all, was, during the war, a member of one of the few concert parties that performed within five hundred yards of the enemy trenches. For twelve hours he and a number of other professional artists were under shell fire, their car was overturned, and within a few minutes of leaving one trench it was blown up by an enemy shell.

GUILDHALL SCHOOL OF MUSIC.

The pupils of the Elocution Professors of the Guildhall School of Music gave a delightful performance of Shakespeare's pretty pastoral play, "As You Like It," at the 1,598th concert of the art students of this College. The play was produced by Ian Forbes Robertson, and was capitally staged and charmingly enacted. Perhaps the best performances were contributed by Ethel Carrington, a winsome and vivacious exponent of the part of Rosalind, Rene M. L. Kray, a fascinating Phœbe; and Gladys Gregory, a sententious and self-sufficient Touchstone. All these parts savoured of correct classical traditions, and showed a nice sense of character, proportion, and fitness. The Audrey of Gwyneth Cook was a most amusing and well restrained assumption of bucolic hoydenism. Chris Castor made a most impassioned Silvius, and spoke his lines well, and he put in some good work as the banished Duke's brother Frederick also. The Melancholy Jaques, with beard and mustachios, had a quite capable exponent in Dorothy E. Dayns, and Eileen Holmes, as the faithful servitor Adam, and Pamela Baselow as the country lout William, in love with Audrey, also did well. Billie Leslie made a dignified Duke, and Gladys Godwin, Dorien Thornton, Dorothy Bradridge (Celia), Ruth E. Fisher, Marguerite Foster, Lilian A. M. Lloyd Taylor, Francis Cam, and others in small parts, were quite adequate. The rôle of Orlando was humorously and well expounded by Maud Drew. Matthew Forsyth deserves credit for his stage management, and Ivy Jermy and Sydney Harrison discoursed sweet music in the entr'acte.

SONGS, TWO-STEPS, AND VALSES.

A bit of sound commonsense philosophy and a cheery tune with a well-marked march-time refrain go to make Donald M. Fraser's "For the World Will Keep on Rolling." The gist of it is that growling over temporary bad luck is a waste of energy, since your concerns and the rest of the world's never stay in the same spot for long—another state of things is on the way even while you are repining over the present one. This is a song for an optimistic baritone with a voice to match. Other songs, for all sorts of singers, are included in the parcel from Messrs. Dolart and Co., of 463, West Strond.

"A Birthday Wish" is a setting of verses from the Golden Book of Coleridge in which a poet sing gallant questions his fair by what name he shall immortalise her—Chloris? Sappho? Lesbia? "Call me what you will," she replies, "as long as you call me thine." This melody moves with a direct simplicity and a formal grace in keeping with the character and period of the text. "In Your Heart's Keeping," by Edward Lockton and Ralph Harris, will suit the voices of either the fair or the other sex. The words are those of a disillusioned but still faithful lover who, though he or she never had believed that "love's bright golden day would ever fade to twilight dim and grey," yet leaves heart and prayers and dreams in the other's keeping. The music, melodiously expressing a gentle resignation, is written with an understanding of vocalists' requirements in a popular song. John Dewar's "Dear Old Britain" is a breezy, patriotic ditty with a really exhilarating, altogether jolly march-rhythm tune—suitable for everybody. Ella Young's setting of Thomas More's verses, "To Sea," has a dancing lilt suggesting how "the wanton water leaps in sport" and promising a fair-weather trip in "our white-winged bark." Baritones will like it.

Two love-songs are furnished by M. B. Parkington and Doris E. Thomas. In "In the Dusk" a musing damsel records the mental pictures she conjures up at evenfall. One is of a face whose eyes, looking into hers, carry a message. "That message," she naïvely says, "you'll surely well divine." "Only a look" signifies a passing glance from a "pale-faced maiden" which so thrilled a certain heart that the affection born in it then and there "can never, never die." The music of both is graceful and sympathetic.

"Ma Favori," by Martin Coward-Klee, has a sweet, singing melody and is skilfully written for violin, violoncello, and pianoforte. The titles of two vivacious two-steps indicate their character: "Carnival" is by G. Hughes, "Syncopation Rag" by Donald M. Fraser. Also by G. Hughes is "Revelry March," joyous and full of life and vigour. Lovers of the valse as a pianoforte piece will have a difficulty in choosing between May Mitchell's "Hawaiien," a languorous melody suggestive of breathless tropical nights; "The Cloisters," by Donald M. Fraser, which, though it begins andante religioso, goes on to an affettuoso section which somehow conveys a warmth of feeling supposed unchoistral; and "Valse Enid," by Eric Maurice, whose well-marked rhythmic swing is decidedly enticing. So they had better take all three.

The young artist to whom appreciative reference was made in our notice of the Sunday League concert at the Lewisham Hippodrome last week was Miss Flora Poole—not Goole, as printed.

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which is of Solomon as an ancient historical drama, entitled "Virginal," re-constructed, word for word and repetition for repetition, by Mr. Sivori Levey; and Fitzgerald's

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The Season's Greetings to All.

"OUR PEG."

Musical Play, in Three Acts, Written by Edward Knoblock, Lyrics by Harry Graham, Music by Harold Fraser-Simson, Produced, for the First Time, at the Prince's Theatre, Manchester, on Wednesday, Dec. 24.

Triplet ..... Bert Coote
Peter Vane ..... Noel Leyland
Sir Charles Pomander ..Julius Knight
Colley Cibber ..... Tom A. Shale
Thomas ..... George Fearnley
Jerry ..... Frank Dwyer
Dorothy Haywood ..Miss Alice Russon
Kitty Clive .....Miss Jessie Lonnen
Susan .....Miss Therese Mills
Mrs. Triplet .....Miss Kate Welch
Lysimachus .....Master Fred Piesley
Roxalana ..... Monica Morgan
Cleopatra ..... Kathleen Burt
Peg Woffington ..... Jose Collins

The love story of Peg Woffington, founded on Charles Reade's novel, provides a new setting for Miss Jose Collins, who is frankly the be-all and end-all of Mr. Knoblock's play. Mr. Robert Evett, in a speech, confessed to some uncertainly on the point of so striking a departure from the beaten track, though nobody in the audience had any doubt whatever that the heroine of the story had acquitted herself as only Miss Jose Collins could, and that was magnificently. The truth seems to be that Miss Collins has a beaten track, which lies in picturesque romance, among warmer temperaments, and in a warmer clime than eighteenth-century England; for the playgoer will find it hard to reconcile her personality with his conception of the actress of Reade's novel. Allowing for this unsuitability of setting, however, the play provides ample opportunities for the expression of Miss Jose Collins's exceptional gifts.

It is a simple story. Beset, as all actresses were, by lovers of sorts, Peg falls really in love with Peter Vane, a young Shropshire squire, who in his adoration of her is unfaithful to Dorothy Haywood, his betrothed, now actually in search of him in London. Dorothy entrusts herself to the guidance of Sir Charles Pomander, a roué, himself a rival for Peg's favour; and he eventually brings her upon the scene, to confront Vane and Peg in the height of the latter's happiness. Eventually Peg, deeply wounded, disillusioned, and unhappy, adopts the heroic dictates of her heart and her artistic consciousness by sacrificing her own sincerity to a pretence of having merely been trifling with Vane, so that he also shall be disillusioned, Dorothy made happy, and herself relegated to art and the public who love her.

The personal note is dramatically telling. The action is depicted in three stages; first, in the garden of Peg's house in London, on her birthday; second, in a hayfield at Twickenham; third, in the Green Room of the Theatre Royal, Covent Garden.

When all has been said of the brilliant performanec of Miss Jose Collins, throbbing with life, love, impulse, and profound emotion, one must come back to Triplet. The first scene in which she recognises Triplet as the poor man who had befriended her, when she was just a "little orange seller, plying her trade on Wapping Stairs," is far and away the most poignant thing in the play. Triplet, indeed, is the poignant thing in the play—the more astonishingly so, as the part is played by so distinctive a comedian as Mr. Bert Coote. To put it paradoxically, the only comic thing about Triplet is the tragedy of his wife and children—the utterly helpless wife and the uncontrollable trio of brats who trouble his heart and hamper his inspirations. The sort of success achieved in this part by Mr. Bert Coote is of a higher standard than that which makes for mere laughter.

Of Miss Collins's lyrical renderings it can only be said that they are charming, dainty, passionate, and beautiful, as occasion calls; love songs mostly—one in particular, "Love Me Just a Little Bit"; and another, an Irish song (she is supposed to be of Irish origin), "The Broth of a Bhoy," make a strong appeal. The music generally is melodious and attractive. Miss Alice Russon plays the simple country girl, Dorothy Haywood, consistently well; and a bright rendering of Kitty Clive is given by Miss Jessie Lonnen; while Mr. Noel Leyland as the infatuated Peter Vane adds to a sincere and graceful impersonation the asset of a firm and clear singing voice which it is a pleasure to listen to. Mr. Tom A. Shale infuses a robust humour into the rôle of Colley Cibber, and Mr. Julius Knight, as Sir Charles Pomander, is the finished elderly beau of the period. Miss Therese Mills, as the maid Susan, is pleasantly effective; and there is talent in the exponents of the Triplet family, Miss Kate Welch, Master Fred Piesley, and Misses Monica Morgan and Kathleen Burt. The play had an enthusiastic reception from a packed house. Mr. Charles Hawtrey is the producer.

RETURN OF CLARENCE WHITEHILL.

There was nothing in the British Symphony Orchestra's programme at the Albert Hall on Saturday but what is almost too well-known, but the chosen works brought out the best points of Mr. Albert Coates conducting. His readings of the "Meistersingers" overture, Tschaikovsky's "Romeo and Juliet," and Rimsky-Korsakov's "Scheherazade," were magnificently stimulating to the imagination, full of vitality and variety of mood, to which the players showed themselves entirely responsive. In Tschaikovsky's pianoforte concerto in B flat minor, Mr. Mark Hambourg, in his most compelling form, was the soloist, in place of Mr. Leopold Godowsky, detained, according to a programme note, on the high seas somewhere.

A welcome return was that of Mr. Clarence Whitehill, the distinguished American baritone, who has not been heard in London since the Covent Garden season of 1913. His voice seems even fuller than it was, and the quality is just as beautiful; and he is as great a master of every detail of his art as ever. He gave a fine rendering of "Wotan's Farewell" in English, and a still finer one, if possible, of Iago's "Credo," out of Verdi's opera, besides singing a group of songs. He was very warmly received.

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Applications, stating age and salary required, accompanied by copies of three recent testimonials, to be sent to me at the Town Hall, Ilfracombe, not later than noon on Thursday, January 15 next.

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Solicitor and Clerk to the Council.
Dated, Town Hall, Ilfracombe, December 22, 1919.

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THEATRICAL GOSSIP.

A New Year Peace—The Late Sydney Valentine—The Renascence of Comic Opera—A Spick and Spanish Play.

A New Year Wish.

The friendly spirit which, we are glad to learn, prevailed at the meeting between the representatives of the Society of West End Managers and the National Association of Theatrical Employees on Monday, encourages the conviction that an amicable settlement will be secured. We hope that New Year's Day will bring a New Year's peace.

The Late Sydney Valentine.

After a gallant fight for life lasting through twenty-three weary days, Sydney Valentine breathed his last just after nine o'clock on the morning of Tuesday, Dec. 23. Mr. Valentine was stricken down with dramatic suddenness at the Actors' Association meeting at the Globe Theatre on Nov. 30 under circumstances detailed in our columns at the time, and though he rallied slightly, the hemorrhage of the brain from which he was suffering made it practically impossible for him to recover.

To his widow, who has passed through such a distressing time, we offer our deepest sympathy—a sympathy that is shared by the public as well as the player—in the loss of a husband noble in mind and character, and who had gained the affection of his comrades in a way that few men can claim to possess.

It is sad to think that if it had not been for the fateful meeting on Nov. 30 Sydney Valentine might still have been with us. But there can be little doubt that the uncompromising hostility which had been worked up towards the Touring Contract which he had drawn up at the expense of so much time, energy, and trouble, thoroughly unnerved him. How little the opposition represented the opinion of the bulk of the Association was shown by the large majority by which the contract was accepted in the recent ballot.

Sydney Valentine's Funeral.

The remains of the late Sydney Valentine were cremated at Golders Green on Monday. The ceremony was purely private.

A memorial service for the late actor will be held at St. Margaret's, Westminster, at noon to-day. The Bishop of Wil'esden, chairman of the Actors' Church Union, will take part in the service as the representative of the Bishop of London. All the members of the Council of the Actors' Association who can be present will be in attendance.

Comic Opera Abundance.

In addition to having secured the new comic opera, "Medorah" (to be produced at the Alhambra at the end of January), Mr. Bernard Hishin has also acquired (and is looking for theatres for) Lawrence Cowen's new "Cromwell" drama, also "The Tamarisk Maid," a Cornish comic opera written and composed by Captain Hargreaves, and a new comic opera at present entitled "Lumberlove." This has been written by that clever player-playwright Leslie Stiles and set to music by John Ansell, chef d'orchestre at the Alhambra.

Picturesque Spanish Play.

Among a new big batch of stage-plays just secured for the English market by Charles Denier Warren, play-broker of Shaftesbury-avenue and Ugly Sister of Drury Lane, is one of spick and Spanish interest. It is called at present "Les Jardins de Murcie," and has just been revived at the Theatre Antoine in Paris. It is a very picturesque drama, full of poesy and pathos. Other dramatic works secured by C. D. W. include two French plays, one called "Saturnin" (with a splendid comedy "lead") and another, the English title of which will probably be "The Manicure Girl."

Our Next Hamlet's New Play.

We learn that Mr. Owen Nares (our next Prince of Denmark) has acquired a new play from that brilliant actor-manager-dramatist James Bernard Fagan. Mr. Fagan, by the way, is now arranging for his next Shakespeare production to follow "The Merchant of Venice" at the Court. But he won't want that "next" for a good while to come.

"Charley's Aunt" Annual.

The "Charley's Aunt" Club will hold its seventh annual meeting on Sunday evening, Jan. 4, at the Criterion Restaurant, at 8 o'clock. In view of the large number of members expected to be present it has been decided to take the large Victoria Hall at the Criterion instead of the Crown and Princes Rooms. An excellent list of artists have kindly volunteered their services.

"Charley's Aunt's" New Record.

Another record has been broken by "Charley's Aunt" at the Royalty, where on Boxing Day it took more money than ever before at one performance, even including the palmiest days of "Milestones." "How we got them in, I don't know," said Mr. Cecil Barth, the general manager, "but there they were."

"Charley's Aunt" has always been associated with records. It has had the record run, and holds the record for having been given at more theatres at the same time than any other play. Including its performances all over the world, "Charley's Aunt" was presented in one week at forty theatres.

The St. James's "Julius Cæsar."

Mr. Basil Gill will be the Brutus to Mr. Henry Ainley's Marc Antony in "Julius Cæsar," which is due for production at the St. James's on Friday evening, Jan. 9. Miss Lilian Braithwaite will play Portia, and Miss Esme Beringer Calpurnia. Other members of the cast include Basil Rathbone, a prominent member of the Shakespearean Company at Stratford-on-Avon last summer, Henry Morrell, Henry C. Hewitt, Clifton Boyne, a cousin of Leonard Boyne, Henry Oscar, and Claude Rains.

Kingsway's New Production.

Messrs. Herbert Jay and Frank Littler are producing "In the Night," by Cyril Harcourt, to-night at the Kingsway, where "A Temporary Gentleman" finished its run on Saturday last. "In the Night" was originally produced by Messrs. Cohan and Harris in New York, under the title of "The Intruder," but that title having been used for more than one play in this country, notably by Maeterlinck, at the Haymarket, in 1892, it was decided to re-name the piece. The action of the play passes in Paris at the present time, and the three acts are played, respectively, at Mons. Levardier's flat, Mons. Guerand's flat, and the magistrate's room in the Law Courts. Mr. Franklin Dyall is producing, and the cast comprises: Alfred Drayton, Jessie Winter, Reginald Owen, Leslie Faber, Edgar Ashley Marvin, F. B. J. Sharp, Elinor Hare, and Clayton Greene.

"Pip of Pop."

"Prince Pip of Popocatapetl" is the present title of a new comic opera with libretto by the poet-critic W. R. Titterton, lyrics by Douglas Furber, and music by Emmett Adams, the famous ballad-composer, who is running that first-class funny sketch, "Misery and Co."

George Graves' Forty-Fourth.

Mr. George Graves will enter his forty-fourth year to-morrow (New Year's Day). We wish that gay and giddy gagster Many Happy Returns.

Her Eighty-Fourth.

Mrs. Charles Calvert will reach her eighty-fourth year on Friday. Hearty congratulations to the famous old actress.

Understudies' Success.

Miss Flora Ashe and Mr. Pitt Chatham, who were both specially engaged at the Ambassadors Theatre to play the parts of Sylvia and Prince Stanislas on the occasions when Miss Ellinger and Mr. Byrne were unable to play, both made successful appearances last week. Miss Ashe succeeded Miss Winifred Barnes for a while in "Soldier Boy." Mr. Pitt Chatham was popular on the Continent before the war as a light baritone.

The A.A. 1920 Council.

Mme. Isabel Beresford is presenting herself as a candidate for election to the Council of A.A. She trusts that her well-known provincial experience will recommend her to her fellow-artists when voting.

Theatres in the City.

'Twas in the dead of night towards last week-end that a masked manager might have been observed narrowly scrutinising Salisbury-square, Fleet-street. Anon focussing the beams (or beam) of his electric torch upon the huge hotel in that ancient rivulet of a thoroughfare, he exclaimed, "At last! Now to secure that old hotel—when it is uncommandeered by the Government!"

But at that moment up came the "Daily News" and captured that hotel for its very own! "Foiled!" exclaimed Manager Bannister Howard (for his sudden dropping of his mask revealed that it was he). "'Twas my plan to have turned this hotel into a huge City playhouse. Thus would I have awakened memories of those antique theatres on this spot—e'en the Salisbury Court and the Dorset Garden! But now, alas! I must on, on to seek another site!" And as we were going to press the bold Bannister was still site-seeking in the City.

Famous Family Descendants.

Martin Harvey's "Hamlet" cast at Covent Garden contains some interesting descendants of famous stage families. In addition to the Fortinbras, Robin Gordon Craig (grandson of Ellen Terry), there is the Osric, Donald Calthrop (brother of Dion Clayton Calthrop, and son of the late John Clayton), and one of the small-part players, namely, Miss Eugenie Vestris, great-grand-niece of the famous comedian, Charles Mathews, and his first wife, the renowned Mme. Vestris.

A Manager-Author Ill.

We are sorry to learn that Percy Ford—manager for Fred Fredricks at the Borough Theatre, Stratford, and again part-author (with F. F.) of its pantomime—is very ill through a relapse concerned with certain injuries which he contracted in the Army.

Academy of Dramatic Art.

With the return of Captain Kenneth Barnes from military service, Mr. C. M. Lowne has retired from his post of Administrator of the Academy of Dramatic Art, and will consequently be able to devote more time to his professional duties. The Council of the Academy wish to express publicly their warm and well-deserved thanks to Mr. Lowne for having so ably carried on during the absence of Captain Barnes, who, it will be remembered, was, with the Council, responsible for the enlargement of the Academy before the war.

The next term begins on Jan. 9, and, to meet the rapidly increasing demand for training, the teaching staff is being augmented. Mr. Henry Ainley and Lady Tree have recently joined the Council, and various well-known members of the profession, including Miss Irene Vanbrugh and Mr. Henry Ainley, will give rehearsals to the students during the coming term.

Farces for the Provinces.

"Are You a Mason?" which enjoys such a record of success in this country, has been secured for Australia. The English tour of the play will open at the Lyceum Theatre, Edinburgh, on June 14, 1920, and continue to run well into the spring, 1921, under the direction of Chas. Williams. The "Night of the Party" will go on tour in 1920, with its entire production from the Apollo Theatre. This play is considered to be the late Weedon Grossmith's favourite, and everything will be done, under the directions of C. Williams, to make the piece worthy of its reputation.

Welsh National Theatre.

The successful combination in the recent Welsh Drama Week at Swansea—Mr. Dan Matthews' "Ephraim Haines" company—has received no fewer than 21 engagements already, whilst the runners-up—the Gwaunnae-Gurwen Company—has also received a flattering amount of attention. The Plasmarl Company are busy rehearsing a new drama, "Prawf" ("Proof"), written by their conductor, Mr. J. P. Walters, and it is intended to stage it this Christmas at Swansea.

The Swansea Company, now forming will have a repertoire of half-a-dozen plays. It will be a touring combination, and expects to take the road next February.

In the New Year there will be another competition, but on a much larger and broader scale, whilst the project for a Welsh National Theatre at Swansea is making enthusiastic headway. Both men and funds are available, and each of the seven companies which competed last month at Swansea has already received a donation of £5 each "pour encourager les autres."

Beecham Company at Manchester.

The Sir Thomas Beecham Opera Company commenced their Christmas season on Dec. 26 with a matinée of "Samson and Delilah," at the New Queen's Theatre, Manchester, this being the first of thirteen special Christmas performances for popular patronage. Other productions will follow, and the usual big successes are anticipated. All old favourites will appear in their various rôles during the season.

Grand Opera at Liverpool.

Thirty weeks of grand opera began at the Liverpool Shakespeare on Boxing Day, and the H. B. Phillips-Carl Rosa Company had the satisfaction of starting out at Councillor W. W. Kelly's popular theatre amid an unprecedented demonstration of public approval.

Miss Edith Cole (Mrs. W. W. Kelly) has received a very tempting offer for the American rights of her successful play, "The Fires of Youth," and an important announcement will be possible shortly.

The Birkenhead Royal.

A wire from our Liverpool correspondent yesterday afternoon informs us that the New Theatre Royal, Birkenhead, has been acquired by the company owning the Seacombe Hippodrome and the Tivoli, New Brighton. Mr. W. W. Kelly has run the property successfully for over 20 years.

Bishop's Greeting to Panto. Co

The Bishop of Bristol (Dr. Nickson) attended the Prince's Theatre last week and gave a cordial welcome to the "Mother Goose" company. His lordship referred to the past glories of Prince's pantomimes, and commented upon the high tone of the humour and entertainment generally given at the theatre. The artists' mission during their stay in the city, added his lordship, was to amuse and entertain the public, and the public were all the better for being thusly entertained.

On behalf of the artists Mr. Fred Wright thanked his lordship for the gracious way in which he had welcomed the company to Bristol, and humorously remarked that they were all "Strolling players, rogues, and vagabonds," according to the old Act of Parliament. He said the members of the company very gratefully appreciated the bishop's welcome and the kindly remarks made.

Worthing Theatre Redecorated.

Extensive alterations have been carried out at the Worthing Theatre Royal by Mr. C. Adolf Seebold, who has now made his place one of the prettiest and most commodious theatres on the South Coast. The whole of the floor space has been dug up and the "rake" from the orchestra stalls to the back of the pit has been made less acute. New seating has been introduced into the pit, tip-up chairs being fixed, while the seats which did duty before have been handed over to the use of the gallery patrons.

Numerous alterations have also been made in the dress circle, and here a big disadvantage in the matter of view has been removed, while extra seating accommodation has been provided, and from every angle there is a full view of the stage.

The interior of the theatre has been made beautiful. Green and gold paper, of a charming design, has been used in the scheme, of which panelling is a feature. The background is entirely white, and the whole of the woodwork has been white enamelled, and the lounge and the back of the dress circle has been made specially attractive. The whole of the work was done in a fortnight, Mr. Seebold engaging the two best local firms to carry out his plans. He also worked hard himself in order to push the work forward. The very many patrons who visited the theatre during the holiday were greatly charmed at the change, and congratulations were freely offered Mr. Seebold, who, it is hoped and confidently expected, will continue his past successes and even add to them.

A No-Pussyfoot Panto.

Mr. Alfred Wareing, of the Theatre Royal, Huddersfield, makes a bold claim for his pantomime, "Dick Whittington and His Cat." Before the curtain rises the following notice is displayed: "This is the only panto. in the Kingdom with no mention of the American Total Abstainer with the silent footfall." The hearty laughter which greets this announcement is a tribute to Mr. Wareing's originality, and after its meaning has dawned, full reward for the "total abstinence" which Mr. Johnson cannot grudge him.

N.A.T.E. and Electrical Trades.

An agreement was yesterday arrived at between the National Association of Theatrical Employees and the Electrical Trades Union to the effect that both societies agree to recognise each other's membership card in the entertainment industry; that each union undertakes not to induce a member of the other union to leave one union for the other; that when any question arises affecting the conditions of employment of members of either union employed in the entertainment industry, both unions agree the section affected shall have the support of all other sections belonging to either union; that with regard to members of either union, employed in the entertainment industry, joint action be taken to promote a joint programme for all members of either union so employed, in any area; and that immediate steps be taken to promote a joint programme for those employed in picture theatres.

FROM SHAW TO SHAKESPEARE

MR. GERALD LAWRENCE.

At the outset of an interview with Mr. Gerald Lawrence in his dressing-room at the Duke of York's Theatre he remarked that he could relate many interesting facts about his four years' experience in the Navy—he was demobilised in January last—but there were secrets which were not to be revealed, and, of course, it was a matter quite apart from his stage career.

"It is a little curious, don't you think, that I am now playing in the revival of 'Arms and the Man' the same character—Sergius—that I played when I obtained my second engagement after joining the profession? It was with a fit-up show, and the tour lasted seven weeks. I was only twenty, and, as a photo. which I still have in my possession shows, I must have cut a very comical figure, wearing as I did an enormous moustache which almost hid the rest of my face. The end came when the company got stranded in a provincial town, and I was compelled to wire home for money to get away from the place."

In Berlin.

A later experience, but a memorable one, was when in 1909 Mr. Lawrence took a company to Berlin, and played Shakespeare, his characters including Hamlet, Romeo, and Orlando, before the ex-Kaiser. He also toured through South Africa as a member of W. Haviland's company, and on his return he joined Tree's company at His Majesty's, appearing in Shakespearean revivals.

With Irving.

Then came an engagement with Henry Irving as leading jeune premier, and he remained a member of his company until that fatal night at Bradford when the famous actor died suddenly after the performance of "Becket" at the Theatre Royal. Mr. Lawrence played the part of the King. He regards his association with Irving as by far the most important event in his professional career. The great actor-manager never had a more enthu-

(*Photo., Langfier.*

MR. GERALD LAWRENCE AS SERGIUS.

siastic admirer of his fine qualities than Mr. Lawrence, with whom Irving in the last years of his life was on the terms of the closest intimacy, and Mr. Lawrence relates anecdotes of him illustrative of his splendid qualities as a man. It was while he was with Irving that he was offered the leading male rôle in Hall Caine's "Prodigal Son," but though the offer was a very tempting one to the young actor, he chose to remain with the famous actor-manager, to whom he had become so deeply attached.

A Great Production.

In Mr. Robert Loraine's revival of "Cyrano de Bergerac" Mr. Lawrence was cast for the part of the Count de Guiche; and in passing he has a word of admiration for the pluck and enterprise displayed by Mr. Loraine in staging this great classic at a time when the London theatres were devoted almost entirely to the production of frivolous plays.

Saint and Sinner.

It was while he was appearing as the villain in the Drury Lane drama, "The Great Day," that he accepted an engagement to appear in a film story, "The Fall of a Saint," so he was to be seen in the strongly contrasted characters of saint and sinner.

Film Acting.

In reply to a question in regard to his recent experiences in connection with the "movies," Mr. Lawrence said, "I regard film acting as entirely distinct from stage acting. The technique is different; you must avoid the quick movements that are effective on the stage—indeed, many of the usual stage methods of producing effect have to be abandoned by the film actor.

"Yes, I believe there is a great future for the pictures. I have had in mind for some time the production on the screen of a series of Shakespearean plays, which would, however, be specially adapted for the films, and many details introduced—in 'Hamlet,' for instance, glimpses of the life of the Prince and his fellow-students at Wittenberg might be given, and also incidents in the King's life."

An innovation in this year's "Cinderella" at Drury Lane is the rescue of the heroine from her window by Dandini, otherwise Du Calion, known on the halls as "the loquacious laddie on the tottering ladder." The patter with which the "l. l." entertains the audience while he perilously balances himself on the ladder and performs tricks that brings one's temperature up is exceptionally entertaining.

"Songs of Pan," by T. Geoffrey W. Henslow, M.A., published by Bridge and Co., Chancery-lane, consist of a collection of poems, in most of which mention is made of that "Universal Pan" who "knit with the Graces and the Hours in dance, led on the eternal spring." The verses are for the most part facile and flowing, and the metric forms are sufficiently varied. The booklet is illustrated by a portrait of the author and a number of pictures of considerable artistic merit, illustrative of the subjects of poems.

THEATRE EMPLOYEES' WAGES DISPUTE.

NEGOTIATIONS RESUMED.

A move towards the settlement of the dispute between the National Association of Theatrical Employees and the Society of West-End Managers has been made, and at a meeting held on Monday at Garrick House, Lisle-street, Leicester-square, between representatives of both bodies, the points of difference were discussed.

There were present representing the managers, Sir Alfred Butt (in the chair), Messrs. J. M. Gatti, Oscar Asche, and Frank Curzon, and representing the N.A.T.E. Messrs. Wm. Johnson (president), E. H. Mason (secretary), T. Cannon, B. Finlay, H. J. Camp, and P. Sharp.

In accordance with the agreement with the Ministry of Labour, not only were the award terms particularly objected to as set out in the schedule forwarded to the managers dealt with, but other rates of pay which were considered inadequate were discussed in a friendly and amicable manner. The result of the conference was that terms were submitted to be considered by the managers, and another meeting is to be held to-morrow afternoon at Garrick House, when the managers will either agree to modify or submit counter-proposals to those put in by the N.A.T.E. The proposals from the Society of West End Managers will be submitted to a special Executive Committee meeting called for Friday evening, and after consideration by this committee a mass meeting is to be held at the Haymarket Theatre on Sunday morning next at 11 o'clock for final decision by the members concerned.

As stated in our last issue, the position at one time looked very black, and there was a serious danger that the holiday performances would be spoiled by a strike. The good offices of the Ministry of Labour, however, were invoked, with the result that on Wednesday a meeting was held of the West-End managers with the executive of the National Association of Theatrical Employees at the Ministry of Labour. The following terms were then agreed upon:—

Representatives of the Union and the West-End managers to meet the following Monday.

Any rate of pay may be re-opened by the Union.

Decision of the Joint Committee to be come to next week.

When these terms had been settled, Mr. William Johnson, the President of the Union, announced them to a specially convened meeting of delegates from all theatres concerned, when, after some discussion, resolutions were carried approving same, and suspending the strike.

Bridging the Chasm.

A letter to the men's association, signed by Sir Alfred Butt and 31 West End managers, deals with the employees' objections to the award, of which the following is an abstract:—

"The arbitrator has in no case given an increase upon the pre-war wage equal to the increase in the cost of living."

He "evaded his duty under the terms of reference by omitting to deal with your claim for a reduction of working hours."

In certain cases he has sanctioned "sweating conditions of employment."

"We are agreeable to put to the test the correctness of the statements upon which you base your objections to the award which are detailed above," states the letter. "We therefore propose that after the Christmas holidays, at a mutually convenient date, we should ask the Minister of Labour himself to receive us in joint conference.

"At that conference we shall be willing to seek the advice and the ruling of the Minister upon the procedure we should follow in order to determine the proper method, if any, of reviewing an award made by an arbitrator whom he has appointed at our joint request.

"We shall be ready, if so advised by the Minister, to remedy by constitutional means, and upon a proper examination of all the facts, any hardship or grievance which any of your members could reasonably be considered to suffer if the recent award were maintained in all its details."

"We trust," concludes the letter, "you will walk over the bridge we have built, and enable us to resume the friendly relations and mutual co-operation which is essential for, and vital to, our common welfare."

COMPARISON OF RATES.

The following list shows the old rates of pay, the men's demands, and the terms given under the Willis award:—

Full-Time Workers.	Old Rate.	Men's Demand.	The Award.
	Per week.	Per week.	Per week.
Master carpenters, chief electricians and property masters making properties	£5 0 0	£6 10 0	£5 15 0
Property masters not making properties	£4 0 0	£5 10 0	£4 15 0
Carpenters, joiners, painters and decorators	London	trade union	rate.
	Per hour.	Per hour.	Per hour.
Daymen charge hands	1s. 0d.	1s. 6d.	1s. 2d.
Other daymen	11d.	1s. 5d.	1s. 1d.
	Per week.	Per week.	Per week.
Box-office, first assistant	£2	£4	£2 7 6
Ditto, other assistants	£1 10 0	£2 10 0	£2
Wardrobe mistress	£2 10 0	£3 10 0	£2 16 0
	Per hour.	Per hour.	Per hour.
Assistants	9d. & 10d.	11d. & 1s.	10½d. & 11½d.
	Per week.	Per week.	Per week.
Firemen	£2	£3	£2 7 6
Chief bill inspectors	£2 5 0	£4	£2 12 6
Part-Time Workers:—	Per performance.	Per performance.	Per performance.
Stage staff	4s.	5s.	4s. 6d.
Supers	2s. 6d.	3s. 6d.	2s. 9d.
Check and money takers	3s.	5s.	3s. 6d.
Programme sellers	20s. for 8 perfs. & 2s. 6d. for each addtl. perf.	27s. & 3s. 6d.	23s. & 3s.
Cloak-room attendants	21s. & 2s. 6d.	27s. & 4s.	24s. & 3s.
Dressers	Per perf. 3s.	Per perf. 5s.	Per perf. 3s. 6d.

ACTORS' ASSOCIATION MATTERS.

THE NEW COUNCIL.

The last day for voting for the new Council is Jan. 17, and all members are urged to record their vote. A ballot paper is reproduced at the foot of this column.

Candidates for the Council.

Members of the present Council who are offering themselves for re-election:—

Gerald Ames	Dawson Millward
Frank Arlton	Murri Moncrieff
Allan Aynesworth	Dennis Neilson-Terry
Lilian Braithwaite	Henry Oscar
Phyllis Broughton	Lennox Pawle
Percy Clarbour	Sydney Paxton
O. B. Clarence	Saba Raleigh
Lisa Colman	Lucy Sibley
W. G. Fay	Harding Steerman
C. V. France	George Tully
Georgina Hamilton	Henry Vibart
Ernest Hendrie	Ben Webster
Alfred Lugg	J. Fisher White
Madge McIntosh	Hugh E. Wright
Norman McKinnel	

NEW CANDIDATES.

Thorpe Bates (Town)	F. B. J. Sharp (Provinces)
Edmund Beresford	Athole Stewart
Lewis Casson (Town)	(London)
	Herbert Stanton
James Carrall (Provinces)	(Provinces)
Elizabeth Hamilton	Bertram Wallis
Frank Heath-Saunders (Provinces)	(London)
	Eric H. Albury
Frank Irish, Senr.	(Provinces)
J. Scott Leighton (Provinces)	Isabel Beresford (Provinces)
C. Blakiston	Jessica Black
Alfred Lugg	(Provinces)
F. Raynham (Town)	Ada Ferrar
	Luke Forster (Provinces)
Alfred Harding (Provinces)	Clifford Rean
Percy Marshall (Provinces)	E. J. Story-Gofton (Provinces)
Robert Michaelis (London)	George Silburn (Provinces)
A. George Fry	Huntley Wright

COUNCIL'S 1919 ATTENDANCES.

Following is a list of attendances of the retiring officers and Council during the past year:—

Alfred Lugg	48	out of a possible		54
Sydney Valentine	40	"	"	54
C. V. France	40	"	"	54
Harding Steerman	40	"	"	54
Norman McKinnel	39	"	"	54
Henry Vibart	39	"	"	54
Frank Arlton	37	"	"	54
Lisa Colman	35	"	"	54
Dawson Millward	34	"	"	54
Ernest Hendrie	34	"	"	54
Lilian Braithwaite	32	"	"	54
Henry Oscar	30	"	"	54
Sydney Paxton	30	"	"	54
J. Fisher White	26	"	"	54
Ben Webster	25	"	"	54
O. B. Clarence	21	"	"	30
Murri Moncrieff	21	"	"	31
Lucy Sibley	21	"	"	54
Percy Clarbour	17	"	"	19
Phyllis Broughton	17	"	"	54
Alfred Goddard	15	"	"	41
Madge McIntosh	13	"	"	54
Lennox Pawle	13	"	"	48
George Tully	10	"	"	54
Gerald Ames	10	"	"	54
Mrs. Saba Raleigh	9	"	"	18
Allan Aynesworth	9	"	"	54
Dennis Neilson Terry	8	"	"	54
Hugh E. Wright	6	"	"	54
W. G. Fay	2	"	"	54

NOMINATION FOR THE COUNCIL, 1920,

To represent

LONDON / PROVINCES } **Cross out whichever word is not applicable.**

Retiring Officers and Members of the Council will be considered re-nominated for election unless they notify to the contrary.

Proposed by ..... *No.*.....
(Who must be a Member in Full Benefit.)

Seconded by ..... *No.*.....
(Who must be a Member in Full Benefit.)

Signature of Candidate..... *No.*.....
(Who must be a Member in Full Benefit.)

This Form duly filled in and signed by the Candidate must reach the Secretary not later than January 17, 1920.

ALFRED LUGG, General Secretary.

KEITH PROWSE & Co. Ltd.

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DRURY LANE PANTOMIME.

"LOVE IN LILAC TIME."

Lyric by DOUGLAS FURBER.

Music by JEAN LENSEN.

Sung by

Miss FLORENCE SMITHSON

as "CINDERELLA,"

to Violin Accompaniment of

Miss MARIE BLANCHE

as "PRINCE CHARMING."

A VERITABLE POEM OF TENDER AND RAPTUROUS MELODY.

One of those Songs that only come once in a century.

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THE PANTOMIME SEASON OF 1920.

MY TWENTY-THIRD PANTO.

THE DIFFICULTY OF PRODUCING SOMETHING NEW.

By ARTHUR COLLINS.

(In an Interview.)

"This is my twenty-third pantomime at Drury Lane Theatre."

Thus remarked Mr. Arthur Collins, the distinguished manager of the famous Drury Lane Theatre, in an interview with a representative of "The Era."

"And every year," he added, "it becomes more difficult to invent something new to the old fairy tales that have been represented on the stage for so many years at Christmas.

"More especially is this the case in a pantomime like 'Cinderella,' because it allows practically no scope for the author. The story is too well-known, and for that reason it has only been told three times up till now in forty-one years at Drury Lane, although it is the most popular pantomime that has ever been written.

"The last time I played 'Cinderella' I confess I struck the happy idea of introducing Harry Fragson, the famous Anglo-French comedian, whose death we all deplored, in the character of Dandini.

"Fragson made an enormous success of his part, especially in his love scenes with Cinderella—May De Sousa. This year I expect M. Du Calion to be an equally great success in the same part. M. Du Calion is well known on the music hall stage as the 'Man on the Ladder.'

A First Effort.

"Miss Florence Smithson is making her first appearance in the character of Cinderella, while Miss Marie Blanche portrays the character of the Prince.

"Stanley Lupino is the Page, and I am sure he will give the public an opportunity of ascertaining that he is as clever a knockabout as he is a comedian. For the first time Will Evans dons the skirts and petticoats as a woman—though he played the part of one of the Babes last year. Miss Lily Long, who has already made a successful appearance at Drury Lane, is one of the Ugly Sisters, and Harry Claff is the Baron.

"Once more the pantomime is written by Mr. Frank Dix and myself, and the music has been composed, arranged and selected by Mr. J. M. Glover. The songs have been specially written by Messrs. Bert Lee and Weston.

Pantos. Not Dead.

"It has been said that, like melodrama, pantomime is dead. This is not the case. For 'The Great Day,' played recently at Drury Lane, was one of the outstanding successes of the autumn season at the Lane, whilst last year's pantomime, 'The Babes in the Wood,' was played to more money than was received in any pantomime since the death of the great Dan Leno. In my opinion these two forms of production—pantomime and melodrama—will never lack support from the public.

[Photo., Foulsham and Banfield.

MR. ARTHUR COLLINS.

"A pantomime without the harlequinade would not be a success at Drury Lane. The children simply love this form of entertainment. Whimsical Walter is a great favourite of theirs. He is the only clown possessing the old traditions.

"Pantomime to-day," added Mr. Collins, "is a combination of musical comedy and revue. It combines all the best features of these entertainments, but has this advantage—pantomime has a distinct plot and story, easily told, and easily followed by the children, as well as, of course, the grown-ups. This is why pantomimes are successful.

A Record.

"As I have said, this is the twenty-third consecutive pantomime at Drury Lane under my personal management—absolutely a record for this or any other theatre in the British Isles, and it is singular to recall that this is only the fourth time, as I have said, that 'Cinderella' has been played here in the last forty years, although it is the most popular of pantomime subjects. Sir Augustus Harris played it for the first time thirty-six years ago."

"What is the reason?" asked the interviewer.

"Oh, I'm afraid I cannot tell you that," replied Mr. Collins.

At this point a friend of Mr. Collins intervened. "I'll tell you why," he said. "Perhaps one of the reasons why 'Cinderella' has not been played oftener at Drury Lane is the fact that a producer of such a play is more or less bound by tradition. Traditions are delightful to read. But, in such times as these, they are difficult to live up to. That is why they are not altogether relished in present-day pantomimes."

Lack of Imagination.

"Yes," interrupted Mr. Collins, courteously, "that is also why an author of a modern pantomime is unable to allow his imagination to run riot so much as he can do in many of the other fairy-tales beloved by the children."

"Consequently," added Mr. Collins's friend, "one is apt unfavourably to compare Mr. Collins's treatment of 'Cinderella' with that, say, of 'The Babes in the Wood,' where there is a scope for one's real ability. And yet Mr. Collins is always right in his choice of productions at Drury Lane. I am convinced, at any rate, that his rendering of the story of 'Cinderella' will not detract from, but add to the fairy-story."

Mr. Collins added that the scenery at Drury Lane has been painted by Messrs. Bruce Smith, R. McCleery, John Bull, and Marc Henri and M. Terraine.

"I am quite certain," he said in conclusion, "that 'Cinderella' will be a huge success."

THE FUTURE OF PANTOMIME.

FAIRIES FOR EVER.

By RACHEL FERGUSON.

What is pantomime? Is it not, in its very construction and honourable hoary traditions and conventions, a burlesque, an antick life with everything reversed, and a laugh round every corner? That, at least, is what it should be.

In the 'sixties the "Sacred Lamp" of burlesque formed the regular fare of our national taste at the legitimate theatres. These were the days when plays began at seven o'clock or so and continued till past midnight; as a consequence, you were offered an elaborate and contrasted mixed grill in the way of "burletta," "opera-bouffe," farce, and melodrama in one evening. And you could drop into the pit "half-price" at nine. Even were the play serious, it was quite in order to open fire with a burlesque as curtain raiser, which was usually in one act, and lasted about an hour, until the Christmas of 1880, when one in three acts, "The Forty Thieves," took London by storm. "The Old Gaiety burlesques," of course, are by-words still to our parents, and the names of the artists of those days, many of whom built up their reputations in this type of work, we are not allowed to forget. Indeed, such names as Nellie Farren (who made her début in the burlesque, "Little Don Cæsar" in 1876, though she had previously appeared at the Old Vic), Fred Leslie, Kate Vaughan, Letty Lind, Connie Gilchrist, Katie Seymour—to mention only a few—are as familiar to us moderns (who never saw them) as is the name of Marie Lloyd.

The Precursor of Revue.

These shows seem to have been the precursors and the superiors of our revues; they were highly topical, plus plenty of good-natured and brilliant guying of current serious productions, dances galore, and the "book" spoken in the panto. rhymed couplet manner. Then London appears to have sickened of parody. It vanished—until the happy day Pélissier and his Follies dawned upon us. For it takes a very chosen spirit to write a burlesque that isn't a caricature, and a very choice spirit to enter into the game. Gradually the head of musical comedy began to rear, and in its wake came revue, based, in its beginnings, upon the methods of the Parisian stage. But I think we all agree that in 85 per cent. of the latter-day revues a visit will convince us that the original intention—topical tabloid cartooning of the world's events—has been obscured to the point of invisibility in song, dresses, and scenery. And much the same thing has happened with our pantomimes.

The Nursery Spirit has done an "exit muttering," and the Fairy Spectacularity now waves her wand over the crowds of expensively dressed supers, and the wigs of fabulously salaried great comedians. Gone are the days when the harlequinade was the crux of the show, when it was often in two or three scenes, and Pantaloon cast fat crackers into our box. Gone, in sundry cases, is even the peerless principal boy, who is replaced by a real man. A pantomime was never intended to suggest real life, its emotions must be only etched in, not underlined. Tommy and Betty don't go to see love-making beautifully done, or the Great Mr. What's It specially engaged to give exactly the same turn he takes on the halls in the off season. Nor do our small people care tuppence whether the costumière's bill runs into thousands; tinsel is tinsel, spangles are spangles, and ermine may be rabbit or cotton wool and Stephens' ink for all they (or we) care. It's holidays, Christmas joys culminating in Boxing Night, and a few hours of paradise, with a box of chocolates balanced on the circle in front of you.

The Panto. Age.

For "Everything is Peaches Down in Georgia" when you are twelve and thirteen—the panto. age—and always, for some reason, is a red nose a sign of fun, their cue to laugh, and never, never is the cat a man with parts and passions, but a dear beast who tucks enormous paws before a property fire full of ribbons, fanned with vim by a stage hand. Phoo! they are flames! and they warm the cockles of our hearts as never did the fire at home.

That's the panto. spirit.

So I think our managers must keep us as young as they can—just for a few weeks once a year—and not smother the wonder-tale in finery; let them give us fun that is humour, and not mere hard hitting, and let them spare us from quite so many moon-you-and-love ballads, or Parliamentary allusions miles above curly heads, and not too funny when you've grown to the proper height for comprehension. These are all right in burlesque, which I want to see revived, which I believe *will* be very soon, via such productions as "Madame Angot."

The Test of Humour.

The ideal panto., to my mind, would include the story well and truly adhered to, beauty as delicate as a Barrie comedy, and fun that draws laughter from that family party of three generations, sitting, tense with expectancy, in the front row. For the test of true humour is that it shall be of all time and without date, and when you have succeeded in setting Grannie cackling because a thing is so exquisitely absurd and untrue to life, and Tommy and Betty giggling because it's absolutely natural, real life at last, and the grown-ups proved fools, you've done something worth doing. You've arrived!

And what of the future of pantomime?

That, producers will say, is on the knees of the gods (and the pit). Personally I disagree, never have believed that—short of avoiding the show—the public has much voice in the question of what fare it shall be offered; and, above all, does the public at Christmas press into anything labelled "Fairies this way," so that the choice lies with managements.

Will our modern pantomime splendours decline, as with Rome, into inevitable decadence and ultimate extinction? Happily, I don't believe this either. I fancy that while there are children there will be Cinderella and the Babes. As I see it, two things may happen in the future; pantomimes may either become themselves again, more unassuming and true, or, failing this, may take a futurist turn and become as the ballets of Diaghileff, in which extraordinary symbolism, scenery, and music will be *de rigueur*. I should like to see Granville Barker put on a panto. I believe he could strike the ideal medium between extremes of convention and extremes of futurism. I should like to see more of our fairy tales exploited—think of the dramatic possibilities of Blue Beard! But, above all, I should like to see the stories of Grimm and Hans Andersen cast into panto. form etherealised.

THE THEATRE MANAGER'S DREAM.

A PANTOMIME FANTASY.

By J. JEFFERSON FARJEON.

The theatrical manager lay back in his armchair and snoozed. He snoozed because the armchair was comfortable, the fire was warm, his mind was weary, and the snow outside was a quilt of rest. For hours he had been grappling with his great annual problem, till snores brought him blessed relief.

But not for long. Suddenly he felt a light tap on his shoulder, and he started up. Before him stood a man in respectable rags. His hair was long, he wore a strange hat of goat-skin, and on his shoulder was a parrot.

"So you're going to give me the go-by," said the visitor, reproachfully.

The manager looked guilty.

"I haven't quite decided, Robinson," he answered, uneasily, "but, you know, I gave you a run three years ago."

"Bah!" exclaimed Robinson Crusoe, while the parrot gave an indignant screech. "You ought to give me a run every year! The children like me better than any of the others. You know that quite well."

"I admit you're popular," said the manager, "but islands are being rather overdone lately. And, besides, I'm not absolutely certain that children do like you best."

"God save the King!" shrieked the parrot. It was the only thing it knew how to say, and it said it to express every emotion—love, fear, biscuits, or hate. It glared at the manager angrily, and its master was equally cross.

"My dear sir," cried Robinson, "if you were to take a tour through the nurseries you would find that sixty-six per cent. of the books deal with me, one way or another, and are always the books with the most dilapidated covers. Children go to sleep with my name upon their lips—"

"I say! I say!" murmured the manager. "Aren't you overdoing it a little?"

"Overdoing it!" thundered Robinson. "Why, I know seven separate children between Land's End and John o' Groats who have positively told their mothers that they preferred me to their own fathers!"

"That means little," said a new voice. "Plenty of children, particularly after they have been naughty, prefer everybody in the world to their own fathers."

The manager turned round.

"Good evening, Dick," he said. "That's perfectly true."

Dick Whittington sat down and crossed his beautiful legs.

"Could you find a saucer of milk for my cat?" he asked. "If it doesn't get something to occupy its mind, I'm afraid it will go for that wretched parrot."

"God save the King!" spluttered the parrot, in a rage.

"I'm afraid I don't keep milk by me," apologised the manager, "but I happen to have a little whisky, if that'll do."

He poured some out into the saucer of his coffee cup. It did.

"And, now," remarked Dick, in a sweet, clear voice that contrasted oddly with Robinson's gruff tones, "let's get to business. I heard a rumour while passing through Bow just now, that you weren't going to produce me this year. I take it, the rumour was quite without any foundation?"

"Well, I wouldn't put it quite like that," said the manager cautiously, and with one eye on the cat, who was behaving very curiously and licking its claws. "I want to produce you, Dick, of course—naturally. But, there are so many claims, you see. Come, now. You know that. One can't please everybody."

"Of course not," answered Dick, while the cat sidled nearer. "One musn't try. One must simply be guided by quality. Mustn't one, pussy?"

"Me-ow," assented the cat, and tested its claws on the table cover.

"How pussy's grown," murmured the manager.

"Yes, he's a nice, strong beast," said Dick.

Suddenly the manager thumped the table. This was sheer intimidation. The cat, realising that a crisis was at hand, prepared to spring. It looked more like a young tiger than a cat. But, just as it did so, a great clatter of feet filled the room, and somebody caught hold of its tail in mid-air—a man with a jewelled headpiece and a blade in his belt.

"Not so fast!" he cried.

"Ali Baba!" gasped the manager.

"Your servant, sir. And, behind me, my forty worthy miscreants." He turned to Dick and Robinson. "The trick, I think, is mine?" he observed, with a sneer.

"If numbers count," muttered Robinson.

"Numbers always do count," laughed Ali Baba. "But, by abracadabra, I am no lover of force at heart. Give me my way, only that, and I am as meek as a one-day chick!"

He swung the cat to Dick, who caught it indignantly and whispered soft words of comfort to the outraged pet. Then the robber chief turned to the manager with a sweeping bow.

"I come—that is, we come—to urge our cause," he said, unsheathing his knife. "Let it not be said that we are vain and priggish. We have burst our pantomime bonds, as His Majesty's Theatre proves. Ere long, I understand, we shall be clothed in the tragic music of serious opera, we shall be handled as a problem play, and put into American ragtime."

"Rah! Rah! Rah!" roared the forty thieves.

"It is even suggested that we are to be filmed," proceeded the chief. "But do I spurn my old friends, despite all this? By burning oil, I do not! We are here to do your bidding as usual—and I might suggest that in 'The Forty Thieves' we have a pretty theme for many a hit at the profiteer."

A shiver of window-glass, and Aladdin had jumped into their midst.

"I back your claim right heartily," cried the glad youth, "if I may be brought in."

Ali Baba bowed.

"Why not?" he asked, with patronising geniality. "Our destinies are frequently entwined."

"Wait! Wait!" sang silvery tones. A sudden, reverent hush fell upon the assembly, broken only by a murmur of "Make way!" The Forty Thieves lined up, and through their ranks tripped Cinderella and Little Red Riding Hood, followed by an old woman and a wolf.

Cinderella walked straight up to the manager and sat confidingly on his knee.

"Surely, dear," she said, "you haven't forgotten your promise?"

"Darling," cooed Little Red Riding Hood, occupying the other knee. "I've waited four long years. I'm getting old. I soon won't be your Little Red Riding Hood any more."

What would have happened but for Dick Whittington's cat I cannot say. Bursting with indignation and whisky, it leapt out of its master's embrace and landed plump on the back of the wolf. It only needed this. The next moment the room was in an uproar. Knives flashed, the wolf howled, the cat snarled, the parrot shrieked "God save the King!" biting all and sundry. The manager felt himself tossed this way and that. Gleaming teeth bit him, gleaming blades pricked him. He felt himself being beaten by a broom.

He swooned. He opened his eyes. He was alone.

* * *

For a few seconds he stared, dazed, into the fire. Then he stretched his hand out till his fingers embraced the comforting decanter.

"There's only one thing for it," he muttered shakily, as he poured himself out a stiff dose. "I'll do the lot!"

"SINBAD THE SAILOR" AT ILFORD.

"Sinbad the Sailor," presented by Mr. Joe Collins at the Ilford Hippodrome, is a most attractive pantomime, and the staging reflects the highest credit upon Mr. Matheson Jones, the producer. Sinbad is admirably portrayed by Miss Dora Dare, and her singing of "Mammie o' Mine," "Rose in Repose," and "Until We Meet Again" was greatly enjoyed. Sadie was a charming character in the person of Miss Anita Hayes, her singing having much charm. Her "California and You" duet with Sinbad was a particularly pleasing item. A spritely Middy in the person of Miss Amy Pyke immediately became a great favourite, whilst Pearl was daintily and saucily portrayed by Miss Rita de Ville. Lustra was excellently played by Miss Lesley Rivers, her dancing being a pleasing feature. Mr. George Rapley was very funny as the Dame, Mr. Jock McIver was a jovial Captain, who, with his mate, Mr. Fred Allcopp, kept the audience continually on the laugh. Mr. J. Matheson Jones gave a capital exposition of the Old Man of the Sea. Hindbad, as played by Mr. George White, was another careful study. The final scene in the Palace, with the chorus "Tails Up," was a particularly fine piece of work.

PANTOMIME SONG HITS.

ALL THE WINNERS.

As will be seen from the pantomime reviews which appear elsewhere, melody plays as important a part as merriment in the Christmas productions, and songs—both sentimental and comic—contribute greatly to the success of the "good old annual." Many of the numbers introduced into this season's pantomimes are already familiar; others soon will be. Following are a selection of winners from well-known publishing houses:—

FELDMAN'S SPECIALS.

The outstanding popular success of Messrs. B. Feldman & Co.'s output this season is undoubtedly "Till We Meet Again," a charming and rather out-of-the-ordinary type of ballad with a haunting refrain that has already caught the public's fancy. Miss Mabel Lait at the Lyceum, Miss Maude Esmonde at Brixton, and at Stratford Miss Dorothy Mills and Vera Moore in duet form, are a few of the many artists who are featuring this song in pantomime.

Another ballad that has achieved much success is "That Wonderful Mother of Mine." This is the original of the many "Mother" songs that have recently been published. Miss Dorothy Ward, the principal boy at the Olympia, Liverpool, is singing it; Miss Nellie Wigley at Newcastle, and Miss Kitty Storrow at Aberdeen. Another of this series is "Mammy o' Mine," sung by Miss Ella Retford at the Palace, Manchester, and Miss Daisy Wood at the Theatre Royal of that town. This song has recently been included in the programme of the Southern Syncopated Orchestra, when it was sung nightly for 17 consecutive weeks. One night it was omitted, with the result that no fewer than 60 "requests" for it were handed in! Surely this constitutes a record.

"How 'ya Gonna Keep 'em Down on the Farm," a characteristic rag-time number that is said to have attracted the Prince of Wales when he heard it played on a recent visit to the Guildhall, is already widely known, and is included in numerous London and provincial pantomimes.

Two of Shaun Glenville's numbers that he has featured on the halls are "If You're Irish Come Into the Parlour" and "Mademoiselle from Armentiers." These, Daisy Dormer's success, "California," and "Have a Smile," are exceedingly popular and a most universally sung.

STAR COMPANY SONG HITS.

In nine cases out of ten wherever the spot light follows the principal girl or the principal boy round it will "discover" her singing the Star Co.'s "Why Didn't You Tell Me," by J. P. Long and Maurice Scott. Miss Gertie Gitana made it so popular on the halls that all the panto. patrons are ready to strike up as soon as the refrain comes along. Miss Nan C. Hearne, the dashing Captain Swanker in the Lyceum's "Dick Whittington," is making a big feature of the song. It has the sort of tune that once memorised cannot be forgotten. After all, the great test of a pantomime number is the melody, and the melody is right for popularity in every one of the Star Co.'s first-rank winners this festive season. In "Where the Blue-eyed Marys Grow," the "Sunny Southern" song, also by J. P. Long and Maurice Scott, and one of G. H. Elliott's recent big successes, the syncopated bits add their attractiveness. And the same may be said of "Down in Virginia," an "old home and old Dad and Mother" song, by A. J. Mills, Bennett Scott and Fred Godfrey. There is no need to remind anyone who has heard the Gresham Singers lately that the melody is one of the sweetest in the whole history of the "darkey" ditty. "Virginia" figures prominently in Miss Daisy Dormer's repertoire. The chief point about "When Love Peops in at the Window," written by the same trio of lyrists and composers, is the slow valse refrain. Its charming melody, and alluring lilt have made the song a favourite in many vocal acts—Broughton and Creedon's, for one, and others too numerous to mention. A rival to "Why Didn't You Love Me?" and the "Blue-eyed Marys" in the popularity stakes is A. J. Mills, Harry Castling, and Bennett Scott's "Wherever the Girls are You'll Find a Jack Tar," which is all about the naval man's partiality for a "little bunch of frocks" and what is inside them—a racy sort of song with a nautical swing to its chorus. Miss Lilly Morris—and who knows better how to point a song's saucy points?—scored heavily on the halls with this. It was a foregone conclusion that A. J. Mills and Harry Castling's "Mister Pussyfoot" would be among the panto winners. The humorous picture the chorus draws of "what we shall see in a year or two—Mother with a lollipop, Father sucking an acid-drop," proves once more that the Englishman's trouble has to be a very bad one if he cannot get fun out of it. "Pussyfoot" is Phil Parsons' latest hit. For a dainty number nothing can beat "The Wedding in Fairyland." By A. J. Mills and Maurice Scott, it is one of the prettiest things these prolific writers have ever turned out. The melody of the refrain, with its echoes of chimes in the accompaniment is very charming. Miss Jen Latona has sung the song everywhere with great success. Last on the list, but first in the affections of a good many pantomimers, young and old, is J. P. Long and Ted Haggarty's "I'd Like a Nark a Nap'le," an ideal "Dame" or "First Comedian's" song. Have you heard "The Simple One" sing it? It suits his style to a T.

DAREWSKI'S BIG BUDGET.

"Where Do Flies Go in the Winter Time?" written and composed by Frank Leo and Sam Mayo, heads the list of the Herman Darewski Co.'s pantomime songs, and this amusing ditty with its quaint suggestion of entomological research, has found a place in over one hundred of the Christmas productions all through the country. The experienced comedian can always count upon this number as a certain winner.

As a sample of the love ballad, "If You Could Care," written by Arthur Wimperis, composed by Herman Darewski, takes high rank; indeed, how could it be otherwise, seeing that it is the combined work of a lyric writer and composer of such high reputation? It will be recollected that Alice Delysia featured this song in Mr. C. B. Cochran's production "As You Were" at the London Pavilion. Sung by the principal boy or the principal girl, or as a duet for both, it is sure to get a good reception. Vying with this song in popularity is "Everything is Peaches Down in Georgia," in which Miss Lee White made such a big success when she sang it in "U.S." at the Ambassadors.

Scores of topical songs have been based on the famous old nursery rhyme of "Who Killed Cock Robin?" and the very latest version is "Who Killed Poor Pussyfoot?" which has been introduced at the halls by Fred Curran with marked success, and is also being sung by many leading pantomime comedians.

"I'm Sorry I Made You Cry," words and music by N. J. Clesi, is sung by the Versatile Three, and duettists will also find it specially suited to their requirements. "Where Did You Find the Lady?" written and composed by Huntley Trevor and John Neat, is a strikingly bright number in 6-8 time. It was first sung at the halls by Ella Shields, and is in great demand by principal boys in pantomime. Ernie Mayne has helped to make popular the lisping song, "Thtop Your Thtuttering Thammy," with its eminently catchy chorus. For principal girls, "Kidnap Me," by Art. M. Swanstone, can be highly recommended, and mention should also be made of "What Do You Mean by Loving Some One Else?" Other big production numbers including "Chong" and "By the Camp Fire," among those who have made a big hit with this song being Miss Florence Wray. Effective ditties suitable for comedians are "Now That the War is Over" and "Lil Liza Jane," while this new and enterprising firm's list also includes "Johnny's in Town," "Everything is Bonny Up in Scotland," which should appeal to the patriotic Scotsman, and "Granny," which strikes a pathetic note which never fails to find a ready response.

LAWRENCE WRIGHT'S WINNERS.

An unquestionable favourite with those who are starring in the big productions is that phenomenally successful song from the pens of Worton David and Horatio Nicholls, "That Old-Fashioned Mother of Mine."

Since Talbot O'Farrell created a furore with it the number has leapt to tremendous popularity, and it is being featured largely by the pantomime favourites.

Gene McCarthy's latest and greatest song, "You'll Be Some Wonderful Girl," is in great demand, and critics aver that this composition will set audiences humming as no audience ever did before. That successful song, "It's a Sad Heart That Never Rejoices," is very much to the fore, as is also "The Kingdom Within Your Eyes," the great popularity of which is undoubted.

The success of "Delilah," Horatio Nicholls' greatest valse, has prompted him to write it as a song, and as "Dreams of Long Ago" it is being featured broadcast. This, too, has been chosen by the leading panto. players. The number is especially suited for soprano fairy queens, and the leading ones have chosen it for their chief song.

Mr. George Bass, at the Lyceum pantomime, is making a special feature of the comedy song, "Ca-bages, Ca-beans and Car-rots," and Mr. George Formby is following suit at Glasgow. This song is being sung by all the principal pantomime comedians, as it is a real laughter-bringing number, and already a prime favourite.

KEITH, PROWSE'S SENSATIONAL HIT.

The great Drury Lane song success, "Love in Lilac Time," lyric by Douglas Furber, music by Jean Lensen, will make an irresistible appeal to all who hear it, and is already, we hear, greatly in demand. It is charmingly rendered by Miss Florence Smithson (Cinderella), to the violin accompaniment of Miss Marie Blanche (Prince Charming), and is loudly acclaimed at every performance of the pantomime. It was Mr. J. F. Van Lier, the recently-appointed general manager of the music publishing department of Keith, Prowse and Co., Ltd., who recognised the merit of this number. Mr. Van Lier, who is a gifted musician, took the song to Drury Lane Theatre, and, having his fiddle with him, he played it to Mr. Arthur Collins in the board-room. Mr. Collins at once saw the great possibilities of the number, and arranged for Miss Florence Smithson to sing it. "Before leaving the board-room," says Mr. Van Lier, "I was delighted to hear everyone present, including Mr. Collins, humming the melody, and when I asked him to hear something else he said, 'No! No! Play that again.'" Prior to the production of the pantomime this "veritable poem of tender and rapturous melody" was played twice daily in the entrance hall of the Lane, and all who heard it predicted its great success. The melody is introduced no fewer than eleven times during the performance of "Cinderella." Next year it is safe to prophesy that "Love in Lilac Time" will be heard all over the country. Gramophone records are, we hear, already being made, and a waltz founded on this irresistible melody is in preparation. Published in three keys—high, medium, and low—the song can be obtained of all music sellers and of the publishers, Keith, Prowse and Co., Ltd., 162, New Bond-street, W. 1, and all branches. Among the recent publications of the same firm is also "'Tis Just a Tiny Cottage," words by Lieut. Sidney Marchant, and music by Jack Thomson, which is fast gaining wide popularity.

ESCOTT & CO.'S SPECIALS.

Looking back over the past twelve months, Escott & Co. have every reason to be delighted with the success achieved by many of their vocal numbers, and the firm has been associated with a good number of 1919 successes, chief of these being "My Little Home in Italy," by Art. E. Hayer. This has only been on the market three months, and on being sung by Roselle and Clifford, the well-known operatic duo, it proved an instantaneous success. It is now being featured in principal pantomime productions as well as by the popular artists, Roselle and Clifford, Arnold and Worth (in "Musical Tit-Bits"), Ida Conroy, Tom Fields, Girvano, &c. At the Empire, Shoreditch, last week, it was

(Continued on page 37.)

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Maxie .....Miss Lily Long
Minnie .....Mr. Denier Warren
Prince Charming ..Miss Marie Blanche
Baron Beauxchamps ..Mr. Harry Claff
Baroness Beauxchamps..Mr. Will Evans
A Forest Ranger .....Mr. Will Stevens
Pipchin .....Mr. Stanley Lupino
Cinderella ....Miss Florence Smithson
Fairy Godmother ..Miss Winifred Davis
Old Crowley ....Mr. Arthur Conquest
Wagstaff .....Mr. Major
Mr. Davey .....Mr. Bell
Oliver .....Mr. Cunard
Sir Humphrey .....Mr. Avis
Servant .....Mr. Bennett
Mutt .....Mr. S. J. Chapman
Jeff .....Mr. Robb Gilmore

Not easily could Mr. Arthur Collins have struck a stronger note in contrasts than

[Photo., Claude Harris.
MISS FLORENCE SMITHSON.
Cinderella.
Drury Lane.

he has in his pantomimes of Christmas, 1918, and Christmas, 1919. Last year the war note predominated, great chords of victory and triumph sounded, and deep solemn clashes of retribution. This year he brings us to Fairyland, where but the faintest echoes of war have come, a mention of demobbed soldiers, a jesting reference to "Control." In place of the long lines of the red, white, and blue of the wounded, we saw tier upon tier of the coming generation, boys and girls invited by Mr. Collins to the dress rehearsal on Christmas Eve. Their dazzled eyes saw the most fairy-like pantomime it has ever been our happy lot to witness. A fairy wood, where a wild boy (Mr. Stanley Lupino) lives in a tree, and loves devotedly his only friend, a golden-haired, blue-eyed sprite in the daintiest silken rags, called Cinderella (Miss Florence Smithson), who trills as sweetly as the birds. Here she meets for the first time gallant Prince Charming (Miss Marie Blanche), fiddling his way into the hearts of all, attended by a brisk and incorrigibly flippant Dandini (Mr. Du Calion). The meeting of the Baroness (Mr. Will Evans), a haughty dame, with a strong sense of humour that makes her delightfully human, and the wild boy Pipchin, is rich in fun, and brings a good topical duet from the quaint pair. After this introduction, the story follows the plot very closely, save that we get also a glimpse into the Prince's home, see him making out his invitation list with a lot of boon companions, and singing a dashing song, "The Worse You Are the More the Ladies Love You," which sounds very well, but nobody believes. The Baron's home provides some good scenes for that gentleman's two daughters, Maxie and Minnie (Miss Lily Long and Mr. Denier Warren), and a screamingly funny scene between the Baroness and Pipchin, when

[Photo., Burnham.
STANLEY LUPINO.
Page, "Cinderella,"
Drury Lane.

that astute lady engages him as page boy. Here, by an ingenious arrangement, we are enabled to see not only what takes place in the hall, but also the Baroness in her dressing-room, minus her red wig, and with a few straggly wisps of grey hair over her bald pate, having her face "touched up" for the ball. At the same time we also behold a vision of the hale and hearty Baron (Mr. Harry Claff) reclining in a hot bath, from which the steam is still rising. The kitchen scene is quite charming, with poor Pipchin trying to tell Cinders of his unavailing love, and has in it one attractively novel effect. In a full-length mirror Cinders is talking disconsolately to her own reflection, when behind her appears the reflection of the smiling Prince, only to fade away as she rushes forward. Then comes the great spectacle of the pantomime, Cinderella in Fairyland, a glorious glitter of light and soft blending colours and bright flowers and dainty dancing forms. From Fairyland to the ball, attired in the good gifts of Fairy Godmother (Miss Winifred Davis). Deliciously comic is the Baroness in her voluminous skirts, which, on one occasion, desert her, leaving her dancing all unconsciously in a short red petticoat, and a clever burlesque of the Russian ballet dancing by Maxie and Pipchin is one of the plums of the pantomime. For the first time, that inimitable pair, Mutt and Jeff, are visitors at the Prince's ball, and are well played by Mr. S. J. Chapman and Mr. Robb Gilmore.

"Cinederella" is another feather in the much replumed headgear of Mr. Arthur Collins. It is dainty, beautiful, charming, and is exceptionally rich in good, jolly, clean fun. The music, composed, selected, and arranged by Mr. James Glover, is tuneful and adaptable, and the ballets by Mr. Jean Pratest are graceful and happy.

The Performers.

It is always a source of surprise to us that anyone so small and fragile in appearance as Miss Florence Smithson can fill with such completeness the enormous stage of Drury Lane, yet fill it she does, and her silvery bird-like notes penetrate to the farthermost recesses of the gallery. She makes the daintiest little Cinderella, and sings delightfully her haunting solo, "In Fairyland," and also a pretty love duet, "In Lilac Time," which she shares with Prince Charming, played gallantly and easily by handsome Miss Marie Blanche.

We do not remember a more successful pantomime "dame" than Mr Will Evans. His blend of dignity and sly humour is irresistibly comic, and his singing of "All the Girls are Making Jumpers" is one of the chief of many hits. With Mr. Stanley Lupino he not only repeats but emphasises his enormous success of last year at the Lane. Mr. Lupino puts really clever work into his study of the wild boy with the hopeless love, while his cheery personality and jollity are invaluable assets. We get a taste, too, of his acrobatic powers in a dance that follows a capital song, "I Do Like an Egg for My Tea," Mr. Du Calion gets in some of his exceptionally brisk and blithe work as the loquacious laddie, Dandini; and Miss Lily Long, an established favourite with the patrons of "Old Drury," gets some hearty laughs, working on familiar lines as Maxie. Mr. Denier Warren makes an excellent contrast to Miss Long, and is quietly humorous as Minnie

Mr. Harry Claff is big, bluff, bouncing, and sweet-voiced as the Singing Baron; and Mr. Arthur Conquest is to be thoroughly commended for his excellent little

[Photo., Rita Martin.
MISS MARIE BLANCHE,
Prince, "Cinderella."
Drury Lane.

sketch of Old Crowley. Miss Winifred Davis is charmingly natural as the Fairy Godmother.

"WHITTINGTON" AT THE LYCEUM.

Produced on Christmas Eve, Dec. 24.

Dick Whittington ....Miss Mabel Lait
Thomas, the Cat .....Mr. Eddy Foy
Alderman Fitzwarren
Mr. Stanley T. Damerell
Bill .....Messrs. Cullen & Carthy
Walter ..... } The Lecardo Bros.
Johnny ..... }
Willie ..... } Mr. Harry Wimpenny
Adolphus ..... }
George .....Mr. Reggie Maurice
Capt. Swanker ....Miss Nan C. Hearne
Bob Bowsprit .....Miss Alice Marriott
Will Starn .....Miss Violet Barry
Sarah .....Mr. Daley Cooper
Alice .....Miss Edith Drayson
Fairy Bowbell ..Miss Dorothy Schofield
Melody, Spirit of the Bells
Miss Sybil Endsleigh
Golden Ray of Fairyland
Miss Connie Wild
Sprite of the Woods ..Mr. Ray McLean
King Rat .....Mr. Douglas Wyllie
Squeak .....Mr. Hubert Harvey
Nibble .....Mr. John Clifford
Emperor of Morocco
Mr. John Sandbrook
Princess Zuleka ..Miss Doreene Dearing
Sula .....Mlle. Blanchetta
Zada .....Miss Nora Erskine
Idle Jack .....Mr. George Bass

The Lyceum pantomime has become an institution, and on the shoulders of Messrs. Walter and Frederick Melville falls every Yuletide the responsibility of staging a production that will satisfy not only the boys and girls, but the more exacting and critical grown-ups. That these experienced producers carry out their work to the complete satisfaction of the theatre's patrons is a matter of common knowledge, and on the afternoon preceding Christmas Day another of the series of Christmas productions was hailed as a worthy successor to its numerous predecessors.

With such a popular personage as Dick Whittington as the hero of the story, one of the conditions of success was assured; and Mr. Newman Maurice, who is responsible for the book, has been careful not to deviate from the main lines of the tale that has become a classic of the nursery. Dick's adventures at home and abroad offer excellent opportunities for scenes illustrative of London in the olden time, and also of an Eastern land, while the all-important fairy element has a suitable occasion for its introduction when the tired wanderer and his faithful cat take a rest on Highgate Hill. Other equally favourable opportunities for striking scenic effects occur in the later stages of the story, when Dick finds himself in Morocco and the honoured guest of its Emperor.

In the matter of scenery the Lyceum Christmas production furnishes a rich and rare display for the eye, while, at the same time, there is an abundance of good, honest fun, and in the cast not a single weak spot is to be detected. The Dick Whittington of Miss Mabel Lait was throughout a particularly bright and spirited impersonation, and she was able to give those occasional touches of pathos which the part demands. She also scored as a neat dancer and a vocalist, with a choice selection of songs. Miss Edith Drayson proved to be a charming representative of the Alderman's daughter, and the two made quite an ideal pair of pantomime lovers. She sang with expression "Till We Meet Again," and other tuneful ballads. In the later scenes appeared Miss Nan C. Hearne,

[Photo., Claude Harris.
WILL EVANS.
Dame, "Cinderella."
Drury Lane.

fully alert as Capt. Swanker, and singing with apt expression the ballad, "Why Didn't You Tell Me?" Miss Doreene Dearing was quite in the Eastern picture as the fascinating Princess Zuleka, the Emperor's daughter, whom Dick might have wedded had he chosen. For the important role of Idle Jack, the comic villain of the play, no better choice could have been made than Mr. George Bass, who achieved such a notable hit in the pantomime produced here last Christmas. He again gave abundant evidence of his capabilities as a first-class comedian, his performance being of the quietly effective kind, and his dialogue gaining additional point from the Lancashire accent. One of the song hits of the pantomime was his quaint rendering of "Ca-bages, Ca-beans, and Ca-rots," the chorus being thrown on the screen to afford the audience an opportunity of joining in. Mr. Daley Cooper, as Sarah the cook, was a capital dame, and helped to maintain the fun at the very highest pitch. His ditty, "They Call Me the Beauty of Bath," was well received. Mr. Stanley T. Damerell's Alderman Fitzwarren was on somewhat novel lines, being free from the exaggerated characteristics one expects in this part, and all the more effective on that account. Mr. Eddy Foy played the Cat, and a wonderfully clever performance it was, the audience showing their appreciation by loud applause after each display of Tom's agility and extraordinary intelligence. Messrs. Cullen and Carthy did well, first as active employees at the Fitzwarren Stores, and afterwards as Bosun and Mate of the good ship Alice. It was in the Stores scene that the agile Lecardo Bros. introduced their tumbling speciality, which brought down the house. Miss Dorothy Schofield was a pleasing Fairy

[Photo., Claude Harris.
MISS LILY LONG.
Drury Lane.

Bowbell, Mr. John Sandbrook made good use of his opportunities as the Emperor of Morocco, and Mr. Douglas Wyllie was duly impressive as King Rat.

In the Highgate Hill scene a very pretty ballet, "The Heart of Fairyland," is given, with striking speciality dances by Mlle. Blanchetta (Sula), Miss Connie Wild, Mr. Ray McLean, and little Betty Birch. Mention must also be made of the children's ballet by the Lila Field Company and Lottie Stone Troupe; while in the Emperor's Palace scene—a triumph of artistic effect—Mlle. Blanchetta evokes more applause with an Oriental dance, and Mr. Harry Lamore scores with his speciality. For the special benefit of the younger members of the audience the pantomime concludes with an old-fashioned

(Continued on Page 14.)

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harlequinade, with Mr. Robert Lecardo as Clown and Mr. Herbert Lecardo as Pantaloon. Mr. H. Sullivan-Brooke was responsible for the music, the scenery was by Mr. H. K. Browne and Lyceum Studio, and the grand ballet was arranged by Miss Euphan McLaren.

"CINDERELLA" AT HAMMERSMITH.

Pantomime, by "J. Beahm," produced on Boxing Day.

MORTALS.

Prince Charming .....Lillie Ansell
Duke of Nolando .....Una Reynolds
Dandini .....Lloyd Morgan
Baron Hildebrand Hardup.Leslie Sarony
Cinderella .....Coral Cane
The Baroness "Tiny"....Alfred Brooks
Buttercup .....Louie Tinsley
Daisy .....E. Heron Brown
Pickles .....Fred Wolgast
Robin .....D. Lloyd Townrow
Rose .....Ella Ross
Margery .....Lilly Carr
Billy .....Wee Charlie
Victoria .....Little Fay King

IMMORTALS.

The Fairy Godmother ..Molly Hughes
The Fairy Beauty .....Zelda Jensen
The Fairy Happiness ....Freda Jensen
The Fairy of the Slipper
Little Dorothy Scott

For his eighteenth annual (how time flies!), Mr. J. B. Mulholland has chosen

[Photo., Claude Harris.
MISS EDITH DRAYSON.
Alice, "Dick Whittington."
Lyceum.

"Cinderella," and to judge by the reception, from Boxing Day and subsequent audiences, he will have no reason to regret his choice. By virtue of his vast knowledge of what is wanted at pantomime time, "J. Beahm" has "written, concocted, and commandeered" a fantasy which will, no doubt, be seen and heard by playgoers from all parts of the metropolis. Well rehearsed, well played, and well dressed, it should bear comparison easily with other Christmas productions. The author has followed the story prettily closely, and it is quite understandable by the many children who will bring their elders to see the show.

The opening scene is The Heart of the Forest, where, after the preliminary usual explanations, Prince Charming meets Cinderella, and at once falls in love with her. There is the customary change of identity between the Prince and Dandini. Cinderella sings very prettily and effectively "The Land of I Don't Know Where," and the Prince, "I Shall Love You in the Springtime," which meets with much applause.

Scene II. is a Room in the Baron's Castle, where we first meet the Baron Hildebrand Hardup. The Baron poses as a pure, unadulterated villain; but, in

[Photo., Brunton, Burnley.
MR. GEO. BASS.
Idle Jack, "Dick Whittington."
Lyceum.

reality, he is most meek and mild, particularly in the presence of his wife, the Baroness "Tiny," who rules him completely. The family is thoroughly hard up, and the tradesmen's bills are presented by Pickles, the page, with too much frequency. The Baron indulges in a comical song, "Me and My Wife," ending up with an eccentric dance, which causes much genuine laughter. The Baroness gives us the song of the year, "Where do the Flies go in Winter Time?" which makes the audience think, and, at the same time, amuses them. We are next taken to the Baron's kitchen, where Pickles makes love to Cinderella, but to no purpose. In the midst of his grief he manages to sing quaintly a song about going to "Pennsylvania." Left alone, Cinderella sings "Take Me With You to Dreamland." The Fairy Godmother's wand transports us to the Fairy Boudoir, where a coach, dazzling with electric light, and drawn by four of the dearest Shetland ponies, arrives to bear off Cinderella to the dance, bringing the curtain down to the end of Act I. amidst vociferous applause.

The second act opens in the Prince's Ballroom, to a daintily danced minuet (arranged by Mrs. Seymour James), to the accompaniment of some charming seventeenth century music. Here the Prince sings "Where the Blue-eyed Marys Grow." The second scene, Outside the Baron's Castle, the return home of the party, is the means of much fun. The Fairy of the Slipper, a tiny tot with a pretty voice, sings of "Happy Summer," and then gives "Home, Sweet Home," to some effect. The Baron and Baroness, with ill-humour, sing "Contradictions," which raises screams of laughter. In the Kitchen, which is the next scene, the Twelve Merry Little Maids indulge in national dances, and Cinderella and Pickles sing of "That Dear Old Home of Mine," which brings down the house. The ceremony of trying on the slipper follows. In this scene the Duke of Nolando sings expressively of "Any Girl from Anywhere," and the Prince, "Give Me the Moonlight, Give Me the Girl," very pleasantly. In the last scene, The Gardens of the Palace, Dandini sings a rollicking song, "Where the Girls Are You'll Find a Jack Tar," with artistic effect, and the eight lady dancers, with tambourines, dance prettily; while the Sisters Jensen secure much well-deserved applause by some graceful dancing. The reception by the Prince and Cinderella follows, and the "annual" ends with triumphal applause.

Miss Lillie Ansell, a most attractive young lady, plays Prince Charming, and the least that can be said of her is that she is a charming Prince. Her singing also is perfect. Miss Una Reynolds is a dashing Duke of Nolando; while Miss Molly Hughes is a bright Fairy Godmother. Cinderella finds a very youthful, but exceedingly clever, representative in Miss Coral Cane, who sings and acts fascinatingly. Mr. Lloyd Morgan, with little to do, does it admirably, and sings very pleasantly. The Baron is very amusingly played by Mr. Leslie Sarony, who will, no doubt, make more of the part when he has had time to develop it. The Baroness "Tiny" has a very capable actor in Mr. Alfred Brooks, whose quips were found very funny. The Ugly Sisters were comically rendered by Miss Louie Tinsley and Miss E. Héron Brown. As Pickles, the page, Mr. Fred Wolgast, an old favourite here, renewed his reputation by his quaint rendering of the character. Miss D. Lloyd Townrow made a favourable impression as the Herald. The Sisters Jensen, of whom we have before spoken, danced their way into the favours of the audience. The eight lady dancers were good, and the Twelve Merry Little Maids were delightfully clever. The chorus is animated and well trained. The music, composed, selected, and arranged by Mr. Alfred C. Toone, is always good, and adds to his high reputation. The dances and groupings all do credit to Mrs. Seymour James; and the scenery and costumes are executed in the best of good taste. Mr. Frank Gordon may be complimented as the producer.

"ALADDIN" AT KENNINGTON.

Book and Lyrics by Cyril Harrington and Herbert C. Sargent, Music composed and arranged by Herman Darewski and Peter Page, Produced on Boxing Day.

Aladdin .....Miss Jennie Benson
Widow Twankey .....Mr. Dick Tubb
Abanazer .....Mr. Fred A. Leslie
Princess Zobeide ....Miss Mabel Green
Grand Vizier .....Mr. Tom Drew
Chinese Policemen ....Bros. Griffiths
Wishee Washee ....Wee Georgie Wood
Cheekee .....Miss Dorothy O'Shann
Pekoe .....Miss Lily Bruce
The Emperor ....Mr. Henry Luscomb
Slave of the Lamp..Miss Yvonne French
Geni of the Ring ....Mr. Fred Foster

Mr. Ernest Rolls's first pantomime at the Kennington is designed on a scale to attract not only South London audiences for a long time to come, but the whole of London. Cyril Hemington and Herbert C. Sargeant are responsible for book and lyrics, the music is composed and arranged by Herman Darewski and Peter Page, whilst Mr. Ernest Rolls has supervised the mise-en-scène, and is responsible for the entire production. The story follows familiar lines, except that Aladdin in this version is endowed with an adopted brother named Wishee Washee, who is the leader of a bold, bad gang of boys. This character is played by Wee Georgie Wood, who soon becomes a great favourite with the juvenile portion of the audience. The Brothers Griffiths are another success with their humorous knockabout business and laughable burlesque of a wrestling match. That accomplished singer and actress, Miss Jennie Benson, gives a distinctive note to Aladdin, and shares with Miss Mabel Green and Fred A. Leslie respectively in the duets "You'll Do" and "Smoke," which with the "Rachmaninoff Prelude" sung with the chorus are the musical successes of the piece. To Miss Mabel Green falls the greater portion of the sentimental songs, and her beautiful voice is heard to advantage in "Lonely Maid," "Mickey," and "You'll Come Back To Me." Mr. Fred A. Leslie is one of the best Abanazers we have seen, his action song and dance especially being remarkably clever. Mr. Dick Tubb makes an original character of Widow Twankey, and does full justice to the songs, "I Had a Little Drop with Martha" and "Cabbages, Ca-beans, and Car-rots." Mr. Tom Drew is another conspicuous fun-maker in the character of the Grand Vizier, particularly in the boxing match scene, where he seeks to emulate the functions of Master of the Ceremonies. Mr. Henry Luscomb is well cast as the Emperor. Miss Dorothy O'Shann and Lily Bruce are a winsome and engaging couple as Cheekee and Pekoe, and Miss Yvonne French and Fred Foster, amongst others, do excellent work. The music is tuneful, the scenery and dresses dainty and artistic, and the whole production is one on which Mr. Ernest Rolls is to be heartily congratulated.

"DICK WHITTINGTON" AT WALTHAMSTOW.

Harry Burns gave the first London production of "Dick Whittington" on Dec. 22 at Walthamstow Palace. Portraying all the usual incidents of the story, the pantomime is in nine scenes, all staged with attention to detail. In Scene I., Old Cheapside, we are introduced to all the characters, and Archie Glen and Bert Harland (Idle Jack and Fitzwarren) give a burlesque football gag. Dick and Alice (Jenny McRae and Ivy Grant) sing beautifully, "Till We Meet Again." In Scene II., The Kitchen, Harry Leybourne (Dame Mary Ann) tells us he likes "Apple Dumplings," whilst in Scene III. Archie Glen prefers "An 'Arf a Napple." Here, in Fitzwarren's Store, the usual charge is made against Dick, and he starts on his travels, watched over by Nora McCarthy (Fairy Bowbell), who begins her contest in Scene IV., Dick's Garret, with Fred Thorpe (Demon). Miss McCarthy, in fine voice, sings "The Light Within Your Eyes." In Scene V., Highgate Hill, Dick dreams he has seen the fairies, and determines to go back with his faithful cat. In Scene VI., Wapping Old Stairs, Dick and his cat set sail for Morocco, and arrives successful and rich at the Guildhall.

Miss Jenny McRae, in voice, figure, and

[Photo., Dobson, Liverpool.
MISS LILLIE ANSELL.
Prince Charming, "Cinderella."
King's, Hammersmith.

personality, makes an ideal Dick. Miss Ivy Grant gives a charming portrayal of Alice. Mr. Archie Glen is never at a loss to amuse the house throughout the show. He has an inimitable style, and creates much merriment. Mr. Jack Volta, as the Cat, is responsible for some good comedy and acrobatic work. Taylor and Nicholls, as the Captain and Mate, are also responsible for capital comedy, as are Mr. Harry Leybourne as Dame and Mr. Bert Harland as Fitzwarren. Mr. Fred Thorpe is excellent as the Demon Rat, Mr. F. Godding makes an imposing Emperor, and Miss Peggy Cotterell is a charming Princess.

Mr. Brizlee, the musical director, gives a piccolo solo at every performance; Zoe and Zona, as a Captain and his girl, give charming duets and dancing.

The chorus work well, executing some difficult dance movements and contributing considerably towards the success. The chief scenes, Highgate Hill and the Guildhall, are well-arranged spectacles.

"DICK WHITTINGTON" AT STRATFORD.

Produced on Boxing Night.

"Dick Whittington," by Fred Fredericks, who, with Mr. Sam Fredericks, one of the proprietors, and Percy Ford, the acting manager, has presented it at the Borough Theatre, Stratford, is a distinct spectacular triumph, and in the way of production and presentation, tuneful music, dressing, scenery, and its beautiful chorus, reflects the highest credit upon all concerned. Dorothy Millar comes back after a too prolonged absence, and as the principal boy, Dick, at once springs into the hearts of the audience. Her numbers include "Mammie of Mine," "Down on the Farm," and "Where the Girls Are You Will Always Find a Jack Tar," whilst she joins a restrained and demure Alice in the person of Miss Vera Moore in two duets, "Until We Meet Again" and "Blue-eyed Maries". Idle Jack, the Idol of the Book, becomes an idol of the house at once, two of his numbers, "Where Do Flies Go In the Winter-time" and "Pussyfoot," creating great laughter. The part is undertaken by A. W. Hall, who fitly finds his first engagement since he left the service. Josephine, the cook, is presented by Freddy Regent, and with his suave manner, confident acting, and merry sayings soon insinuates himself into the good graces of the audience. His song about "Nursey" was a distinct hit. Dorothy, the handmaiden to Alice, is played by sweet little Fanny Hyde. Her charming songs are admirably delivered, "Give Me the Moonlight" promising to be one of the outstanding items of this panto. Harry Vesta, as Will Barnacle, Captain of the Saucy Bell, is a vivacious creation, whilst Ben Booze, his Mate, is an amusing and unique characterisation, his peculiar laugh being quite of a novel kind. Mr. J. P. Kennedy fulfils every ex-

[Photo., Bassano.
MISS JENNIE BENSON.
Aladdin.
Kennington Theatre.

pectation as Alderman Fitzwarren; Eatiumupee, Emperor of Morocco, finds an imposing person in Harold Brownlow; whilst Princess Goo-Goo is daintily acted by Kathleen Taynton. Of the other mortals, special mention must be made of Dick's pal, the Cat; George Conquest, jun., in the part, was almost pathetic in his acting, and the children dearly loved him. Angelus, the Spirit of Chimes, in the person of Lucia Linda, tripped her way into the hearts of all, her "Dance of Nations" proving her a true devotee of Terpsichore; Lynwood Roberts, just from "The Night Watch," gave a spirited portrayal of Rodentus, King of Rats, and despite his evil nature his death was almost deplored.

The play is on traditional lines, but loses nothing from the fact that some striking comedy turns are introduced, and at the opening performance the producer, Mr. Fred Fredericks, bowed his thanks to the repeated calls of the audience.

"ROBINSON CRUSOE" AT TOTTENHAM.

Pantomime, by Harry Curwen.

Robinson Crusoe .....Mena Green
Polly Perkins .....Gertie Hall
Tommy Boline .....Kitty Buckley
Bessie Barr .....Dorrie Don
Fairy Pearl .....Maud Hughes
Dame Crusoe .....Billy Fern
Billy Crusoe .....Tubby Stevens
Captain Cuttle ... } .....Lyons & Fay
Mate Marlinspike }
Man Friday ... .Sam Carter
Demon Davy Jones..William Littlejohns
King Hannibal .....Dennis Noble
First Pirate .....Arthur Hyde
Second Pirate .....Bert Wendow
Will Atkins .....Sid Cotterell

This delightful Harry Burns' production, which first saw the (foot) light at Barnsley Empire a week ago, has scored strongly during its London production at this cosy house. A pastmaster in the art of sketch and pantomime presentation, Mr. Harry Curwen has taken care not to impinge on the beloved traditions of the fairy story, whilst not failing to enlarge on any opportunities for beauty, mirth, and scenic effect. All the popular numbers, by Feldman and Co., Bennett Scott, Darewski, Lawrence Wright, and Francis and Day are brought into service by permission, and the comedians take good care to keep the ball of fun rolling to the huge delight of the kiddies and the more restrained transports of their elders. The scenes of The Wreck, The Realms of Fairy Pearls (very tasteful, indeed, including the appropriate music), and the King's Palace are excellent scenic sets. A fine and well-chosen cast has been gathered together.

Miss Mena Green, the Robinson Crusoe, is of fine, dashing, handsome appearance, and she sings as well as she looks; her song, "Why Didn't You Tell Me?" is delightfully rendered, and the favourite ballad, "Home," is charmingly sung. Polly Perkins has a sweet-voiced and

[Photo., Dobson, Liverpool.
WEE GEORGIE WOOD.
Wishee-Washee, "Aladdin."
Kennington.

dainty representative in the comely person of Miss Gertie Hall, and her singing of the inevitable "Peaches Down in Georgia," with the accompanying graceful dance, goes remarkably well, and so does her song, "I Want to Snuggle." The Fairy Pearl of Miss Maud Hughes is a winsome and dazzling creation, and her song, "Till We Meet Again," secures a hearty round of applause, her voice being of fine quality.

Mr. Billy Fern as Dame Crusoe is a vastly diverting old dame; while as Billy Crusoe Mr. Tubby Stevens, by his droll antics and comical agility, causes roars of laughter, while his ballad of ancient Rome is very funny. Their duet, "After the War," is quite good. Sid Cotterell, as Will Atkins, is bubbling over with spontaneous piratical humour, and makes much of little in his comic endeavours. Sam Carter, as Man Friday, gives a quaint impersonation of the savage. Mr. William Littlejohns, as Demon Davy Jones, who lures the hapless victim to his submarine locker, graphically portrays the part. Lyons and Fay, as Captain Cuttle with his trusty mate Marlinspike, contrive to keep their end up as purveyors of humour. A feature of the show is the high-class vocalisation by the principals.

Jack Cromo's "Jack Horner" is being presented this week.

"ALADDIN" AT THE ELEPHANT.

Pantomime by T. P. Selbit and N. Carter Slaughter, Music by Robert G. Reed and W. H. Stephenson, Produced on Boxing Day.

Aladdin .....Vera Rejane
Princess Balroubadour ..Maudie Forde
Abanazar .....Arthur Stratton
Widow Twankey .....Len Teel
Wishee Washee .....Victor Crawford
Wong Lung .....Murray Yorke
Pekoe .....Miss Violet Lester
Nicee and Spicee ..The Two Crystals
Coppall } .....Gordon Brothers
Coppsum }
Injaro .....Fred C. Broom
Osramee .....Vi Leslie

Full of fun and jollification, and with its fair share of magnificence and splendour, is N. Carter Slaughter's gorgeous and merry Christmas pantomime, as written by himself and T. P. Selbit, with tuneful music by Robert G. Reed and W. H. Stephenson. A highly original item is the fun with the ghost which scares Abanazar and the widow out of their wits, and chases them in and out of the stalls and boxes. The human tank improvised by the Gordon Brothers is another much appreciated novelty. During the scene in the brilliant interior of the Cave of Gems and in Aladdin's Palace, Frank Eden's 24 Brilliants and Kitty Denton's 8 Sunspots give delightful speciality dances, and an excellently well-drilled chorus render most useful assistance in all the big scenes. The pantomime goes without a hitch, and the scenic effects and costumes are all that could be desired.

The names of Vera Rejane as Aladdin, Maudie Forde as Princess Balroubadour, Arthur Stratton as the wicked wizard, and Len Teel as the Widow Twankey stand out in bold type in the programme, and they amply justify this letterpress prominence by their stage performances. As our hero, Vera is a sprightly little brunette with a pretty face and shapely figure, and most taking manner. Her vocal efforts, "Wherever the Girls Are" and especially "Till We Meet," are irreproachably rendered, and so is her pretty song, "Home." Maudie Forde is a charming blonde, tall and vivacious, as his sweetheart, the Princess, who contributes her quota of song and dance. "Susie Sunshine" is gaily and gracefully delivered, and "Beautiful Doll" is capitally sung. The Two Crystals, Nicee and Spicee, give a capital song and dance rendering of "Peaches Down in Georgia," and beautify and enliven the proceedings throughout. Arthur Stratton works hard and with excellent effect as the wicked magician Abanazar, and Len Teel as the wild Widow Twankey is another mirth-maker in fine form. The Gordon Brothers as the profiteering policemen are always well to the fore whenever there is drollery going forward, and the terrific cheers of the youngsters which followed their clever acrobatic speciality act spoke volumes. Victor Crawford as Wishee Washee does yeoman service as comic assistant, and himself sings "'Arf a'napple." Murray Yorke, the general manager, enacts the small part of the Emperor well.

"GOODY TWO SHOES" AT KILBURN.

Pantomime, in 9 Scenes, by Wal Pink and Alec Flood, with music by Thomas Gray, Presented by Mr. Sydney Bransgrove, at the Kilburn Empire, on Monday, Dec 22

Goody Two Shoes .. Marjorie Fulton
Widow Wopps ..... Arthur Royce
Idle Jack ..... Rolf Slater
Prince Peerless ..... Marie Terry
Tiny and Alfey .... The Terry Twins
Dorothy ..... Cissie Lupino
Rupert ..... Patricia O'Connor
Malice ..... George Ide
Fairy Gladheart .... Alice Hollander
Angeline Smith ..... Cicely Scott
Mary Mackintosh ..... May Taylor
Premier Danseuse ..... Zelia Ray

"Goody Two Shoes" is nearly related to "Cinderella," for, as with the latter, the fairy gifts are symbolised in the possession of a pair of magic shoes. As there is little more to the story than that, the plot has not obtruded itself unduly into Mr. Bransgrove's production. This gives more opportunities for bringing out the individual qualities of his excellent company. At the same time, they fit into the ensemble splendidly, and the whole show goes with a decided swing.

Mr. Rolf Slater is one of the chief fun-makers. He is a most resourceful comedian, and brings out all the possibilities for humour in the character of Idle Jack. He has just been demobbed of course, and his song "What a Game it is in the Army" is an excuse for a delightful medley of melodious nonsense. Another number of his, "I'm a Swiss," with a tyrolean air, had a good reception. The Terry Twins have fitted in nicely as Tiny and Alfey, twin children of the Old Woman who lived in a Shoe. Laughter reigned whenever they were on the stage, and their wonderful boxing scene went even better than usual. Miss Marjorie Fulton makes a charmingly dainty principal girl—any Prince would fall in love with her. Her soprano voice is as light and gay as herself, and she was at her best in "June Time," and in the amusingly rendered duet with Idle Jack, "What Do You Mean by Loving Somebody Else?" Miss Marie Terry is an ideal Prince Peerless. She has a fine presence and a good voice, and all her numbers, which included "Have a Smile" and "The Blue-eyed Marys" were well received.

There are two splendidly mounted Ballet scenes, one in the Silver Palace of the Queen Butterfly, and the other in the Enchanted Forest. The principal figure in these is Miss Zelia Ray, whose exquisite dancing is one of the best features in the production. The "Dame" part is in the capable hands of Mr. Arthur Royce, who has a special gag of his own which never failed to bring down the house. Miss Cissie Lupino acted and danced most attractively. "The Jack-in-the-Box" number and her crazy dance were highly successful. Miss Alice Hollander, a very gracious Fairy Queen, delighted her audience by her fine renderings of "The Kingdom Within Your Eyes" and "Dreams of Long Ago," and another well applauded number, "Give Me the Moonlight," was contributed by Miss Patricia O'Connor. Mr. George Ide was the real thing as Malice, the Demon King, and smaller parts were well played by Miss Cicely Scott and Miss Taylor.

The chorus was strengthened by Kitty Denton's Eight Little Starlights, an octette of clever and attractive juveniles, and Miss Euphan McLaren's troupe of dancers. The mounting and dresses are sumptuous, and praise is due to Mr. Alec Flood for his excellent work as producer.

"CINDERELLA" AT BRIXTON.

Pantomime, Written and Produced by Newman Maurice, Music composed and arranged by W. Burton Manning, Produced on Boxing Day.

Cinderella .....Miss Alice Bowes
Prince Paragon ..Miss Maude Esmond
Dandini .....Miss Dorothy Viggers
Baron De No Cash ..Mr. Tom E. Sloan
Ariminta .....Newman Maurice
Euphemia .....Mr. Sid Kearns
Gee-up .....A. Norse
Gold Stick .....Miss Ivy Love
Silver Stick .....Miss Ethel Weston
Copper Stick .....Miss Ella Ross
Walking Stick .....Miss Sadie Hart
Herbert and Bill....The Bros. Milton
Demon Malvino .. Mr. Eric Wingfield
Sunray .....Miss Rennie Martin
Moonbeam .....Miss Elsie Gibbons
The Fairy Crystal..Miss Marie Gibbons
Spirit of the Slipper
Little Maisie Wood
Buttons .....Mr. Mark Daly

Mr. Newman Maurice has, as usual, once more accurately gauged the taste of his audience and provided three and a half hours of catchy music, pretty scenery, bright colours and diverting drollery that sends them home rejoicing. The subject of this year's pantomime is "Cinderella," in the writing of which Mr. Maurice has adhered pretty closely to the time-honoured incidents of the old story. The first of the eleven scenes provided shows the Demon Forge where the magic slipper is made, and from there we pass on to Forest Glades, the Baron's Hall, the Baron's Kitchen, the Prince's Ballroom, &c. Pretty Miss Alice Bowes looks very delightful in the title-rôle, and sings the famous Delysia song, "If You Could Only Care For Me," quite charmingly. Miss Maude Esmond makes a handsome and gallant principal boy; her fine figure sets off a number of becoming dresses to the greatest advantage, and she has an agreeable singing voice. Miss Dorothy Viggers proves attractive and vivacious as the Prince's valet, and is to be highly commended for the distinct way in which she pronounces her words when singing. Cinderella's father, Baron De No Cash, finds an able exponent in Mr. Tom E. Sloan, whilst the Ugly Sisters are in the capable hands of Mr. Newman Maurice and Mr. Sid Kearns, the former of whom has some very amusing songs. Mr. Maurice's rendering of "Cabbage, Ca-beans and Car-rots" proved a great success, the audience joining in the chorus with great enthusiasm.

A large share of the evening's work falls to Mr. Mark Daly, who, as Buttons, works with unflagging energy, and is especially amusing in the scene where he takes over the duties of doorkeeper to the Prince's Palace. In this scene Mr. Maurice has hit on the happy idea of causing some of

[Photo., Dobson, Liverpool.
MISS BEATRICE MILLAR.
Principal Boy.
Borough, Stratford.

the Prince's guests to arrive as Hamlet, Ophelia, &c., with very diverting results. Miss Martin and the Misses Gibbons are delightful fairies, whilst the Bros. Milton are very entertaining in a comic skating act. Perhaps the most charming items of the whole evening's amusement are the various dances executed by Miss MacLaren's delightful juvenile dancers, among whom is little Miss Maisie Wood, whose pretty, vivacious little face and graceful and finished dancing win all hearts.

"THE BABES" AT PENGE.

Pantomime, Written by J. E. Ellrig, Presented at the Penge Empire on Monday, December 22

"The Babes" seem very popular this year, and they are seen in the Wood in Penge twice nightly until Saturday next. Mr. Rigby's show is a good one, the scenery being very fine, the Village, the Forest, and the Palace calling for special mention. The music, with numerous popular songs, is bright and tuneful throughout, and there is some pretty dancing, and knockabout comedy work.

MISS MARJORIE FULTON.
Title-rôle, "Goody Two Shoes."
L.T.V. Halls.

As Robin Hood, principal boy, Miss Dorothy Royal makes a fine figure, and plays with plenty of vivacity. "It's a Sad Heart that Never Rejoices" and "Home" are two of her best numbers, both well rendered. Miss Jessie Merle, as Maid Marian, makes a great hit with her "Cutest Little Ways" number. She is a talented comedienne, who knows how to get a good number over the footlights. Very sweet indeed are the two Babes, Miss Joy Brooke and Miss Edith Dore, who act cleverly and resourcefully throughout. The Baron Hardup of Mr. Harry Rose is a jovial, portly soul, who could not possibly be capable of the villanies attributed to him. His song, "We're All Bad Lads," is well sung, his confreres in crime being Nobby and Sim, the Robbers, played on broad lines by Rell and Butt, who introduce their own "Policeman" speciality act, which gains loud applause. Mr. Billy Uzard is the dame, and very funny he is. His song in the first scene is well sung, and soon got him on good terms with his audience. Mr. Tony Lloyd, as Nippy, is a big success, his dancing being particularly clever, and Miss Ruby Goodman is a good-looking Little John, with song, "In Panama," and dance.

Miss MARIE LOFTUS [Photo. Charles & Russell.
Still Going Strong
GREETINGS TO ALL. P.A. 99, Tulse Hill, S.W. 2.

Miss MARIE LLOYD

IN NEW SONGS AND PARIS GOWNS.

THE PALLADIUM.

GREETINGS TO ALL.

Photo by: *DOBSON, Liverpool.*

MARIE KENDALL,
The Versatile Character Comedienne.
Booked into 1926, thanks to Lew Lake.
Sailing for AMERICA on January 10, by the SS. "Imperator."
A HAPPY NEW YEAR to all the Dear Boys and Girls.

PATTI LOFTUS

NEW YEAR'S GREETINGS TO ALL.

PANTO, 1919-20, "ALADDIN," with S. Bransgrove, Esq.
Booked L.T.V., Stoll, Macnaughten and Moss Tours till 1921.
Past, Present and Future Dates booked
:: by Walter Bentley and Lew Lake. ::

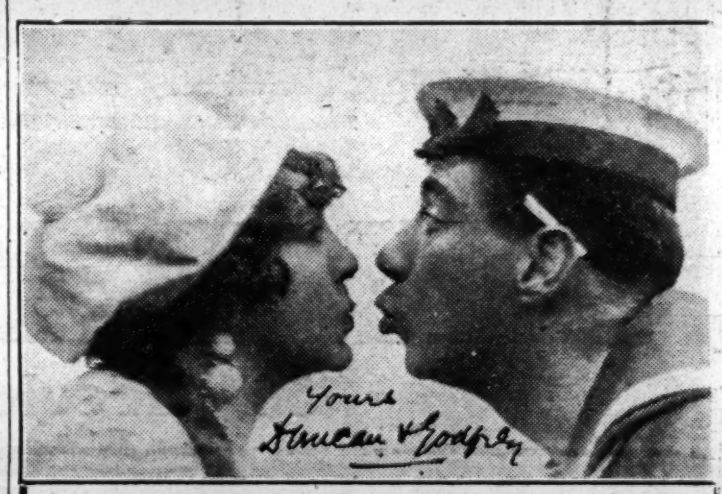
[Photo by Tobson.

Wishing All Our Friends
: A Happy New Year. :

ALBERT ATHAS AND LIZZIE COLLINS

After a short Provincial Tour will be seen on Gulliver Circuit for 12 weeks from January 26th, 1920.

RETURNING TO THE CONTINENT, MAY 1920



A HAPPY AND PROSPEROUS NEW YEAR

to all our good Friends from

DUNCAN & GODFREY

LONDON'S POPULAR COCKNEY COMEDY COUPLE.

Look out for our 1920 Offering,

"A LONELY SAILOR,"

Written by Arthur E. Godfrey, and musical numbers by Arthur E. Godfrey and Harry Wincott.

FULLY BOOKED. MOSS, STOLL, L.T.V., Etc.

Business Representative, WALTER BENTLEY.

SANDY POWELL, - COMEDIAN.
CHRISTMAS SEASON MOSS EMPIRES Ltd.,
This week, **EMPIRE, CARDIFF.** Next, **EMPIRE, SWANSEA.**
COMPLIMENTS OF THE SEASON TO ALL.

[Photo by Metropole Studios, Cardiff.

BRUCE GREEN.
WYLIE & TATE'S "CINDERELLA."
HIPPODROME, NEWCASTLE, till further notice.

GEORGE BARCLAY presents

LAURI HOWARD.

Playing "Buttons" in Sydney Bransgrove's Panto. "CINDERELLA." Gulliver Circuit.

"FILM STARS"

(A Glorified Comedy Sketch in 5 Scenes).

"The Biggest Winner of Recent Times."

This is the candid opinion of the Manager, Hippodrome, Aston, Birmingham.

We have produced the success of our lives.

T. S. NEWSOME, Esq., since seeing it has booked it for Coventry and a return date at Aston.

This week:
HIPPODROME, PUTNEY.

We invite Proprietors, Managers and Agents to see it.

VACANT: JANUARY 5, 12. FEBRUARY 16. MARCH 1. APRIL 5.

SIX BROTHERS LUCK,

56, Beechdale Road, Brixton Hill, S.W. 2.

PROVINCIAL PANTOMIMES.

"BABES" AT ASHTON.

Mr. Revill's annual at the Royal, "The Babes in the Wood," the production of Arthur G. Hart and Jack Harris, was staged on Monday, the 22nd. The book is by Bryan Wyke, and the music by Wm. Leigh. There is a full company of 40 artists engaged in its performance, and Arthur Brandon is directing it. The story opens in the village of Merry-go-Round, other

[Photo., Fielding, Leeds.

MR. LUPINO LANE.
Pekoe, "Aladdin."
Palace, Manchester.

successive scenes being Friar Tuck's musical workshop, the school-room, down the lane, Buttercup Dell, Sherwood Forest, ante-room in the castle, the Hall of Harmony, and the Earl of Huntingdon's palace. Fun and frolic are prime features of the production, admirably seconded by good solo and choral singing. Dancing is also a chief item, and altogether, with the addition of neat dressing and picturesque mounting, the panto. is a success.

Miss Wynn Gerard is a bold and fearless champion of the fair maid, Marion, and Miss Edyth Cormack is a charming Maid Marion. The vocalism of the pair of lovers is also deserving of special mention. The babes are Leslie and Connie Harris, two clever little girls; Keith and Kelso score as the comic scoundrels, Bluffer and Buster; and the Baron Broke finds a humorous, impecunious aristocrat in Billy Kray. Fairy Kingheart is gracefully represented by Miss Flo Dobito, who is also a pleasing vocalist. The Misses Doris Maude, Millie Harris, Minnie Parker, Dol Desmond, do well as Will Scarlet, Phillis, Marjorie, and Colin. Jack Harris is an amusing Friar Tuck; and Hal Gaye and Syd Dooley as Dame Whackers and Simple Simon are responsible for lots of fun. The specialities include the Harris Family, vocalists and instrumentalists; Keth and Kelso, as comic duos; Gerard and Kray, and the clever Malvona Quartette. There is a trained chorus of girls, who sing well and manœuvre gracefully.

"HUMPTY DUMPTY" AT ASHTON.

Messrs. Broadhead's grand comic pantomime at the Hippodrome, "Humpty Dumpty," is produced by Wm. De Lacy and Byam Wyke, the lyrics by E. Bennett, the scenery by Frank Murdoch, dresses designed by Mlle. Morgan and Mme. Sykes. Miss Minnie Cole is a dashing boy as Humpty Dumpty; Miss Winnie Darrell pleases the eye with song and dance as Prince Glamour; Miss Annie Turner is a pretty and sparkling Princess Brighteyes; Miss Sybil Bithrey makes Lady Lustre a prominent figure; while the Misses Josie Castella as Dorothy and Maisie Gibbs as Robin do well in other characters. Miss Mary Collette as the good fairy, Mirth, charms with her singing; Harry Mills as Demon Discord is sufficiently demonical in appearance and dramatic in action. William De Lacy as King Miseree and Leslie Clare as his chamberlain are excellent. As the king's warhorse, Sausage, Beth and Beth are indicrously comical. Oliver Conroy excels as mirth-maker as Sammy, and Dame Arrabella in the hands of Miss Amy Osborne is well placed. Will Kirk and Phil Dooley as General Tank and General Bomb help to keep up the fun. Lacy's Six Tangle Girls are fine dancers, and Sybil Bithrey as a speciality dancer is a big success.

"JACK AND JILL" AT BATH.

Mr. Arthur Carlton has for a second season arranged with the Provincial and Suburban Pantomime Syndicate to stage one of their excellent pantomime productions. The choice this Christmas fell upon "Jack and Jill." The book is by J. Hickory Wood, and the music contains many of the song successes recently issued by the big publishing houses. The scenery is from the brushes of such masters of this art as Messrs. George Jackson, Bruce Smith, and G. Jansen, the dresses are elaborate, the blending of colour in the two big sets being striking features of a show that is noticeable for its refinement and attention to detail throughout.

The company have been chosen with evident care, the lady principals all being singers well above the average, while the leading comedians work hard to amuse. Miss Ivy Pole, a young lady still in her teens, makes a good impression as Jack; she has intelligence, is the possessor of a good voice, dances neatly, and, with greater experience, is bound to make headway in the profession. Her chief songs include such favourites as "Wherever the Girls Are You'll Find a Jack Tar," "Take Me Back Once More," "Yoh'll Be some Wonderful Girl," and her duets with Miss Jessie Moore (an engaging Jill) are well rendered, particularly "If You Could Care for Me." Miss Moore also has two certain recalls in "Booby-boo" (a reminder of "The Bogey Man"), with a chorus of children, and "Kidnap Me." Miss Nellie Vancourt makes a dainty Poppie, sings with acceptance, and dances with grace. She quickly makes friends with the audience in her song, "Not Much Left of the Old Home." Miss Dorothy Eyre is well placed as Prince Opulent. She is the possessor of an admirable contralto voice, which the house on Christmas Eve were quick to recognise in her solo, "I'm Sorry I Made You Cry," by a hearty recall. Miss Bettie Walters plays the part of the Fairy Gleam with distinction, and her rendering of the ballad, "As the Roses Love the Sunshine," is always sure of an encore. Mr. Fred Lincoln is the chief fun provider as Widow Cobble, and his humour, which is of that quiet order that is so telling, has plenty of opportunity of asserting itself. His songs include the present-day hit, "Where Do Flies Go in the Winter-time" and "Abie, Abie My Boy," the audience joining heartily in the chorus. His joint efforts, both in comedy, song, and dance, with Mr. George Lee as the Baron, are the cause of much hilarity, particularly their duets, "I Want to Snuggle" and "Pussyfoot," and their burlesque "Toreador" scena with a property bull. Mr. Lee has also a winner in "Cab-bages, Co-beans, and Car-rots" (with the usual invitation for the audience to join in) and "An Egg for My Tea." Mr. James Bunting assists to keep the fun going, and gets his chief chance in the shaving scene with the Baron, and the speech and mock operatic burlesque duet with Mr. A. R. Woollard, the latter as the

[Photo., Hancock, Richmond.

MISS LILA WOOD,
Principal Girl.
Court, Liverpool.

Demon displaying a splendid baritone voice in that fine song "In Realms Below."

Special dances are given by the Eight Starlights; the principal dancer is Miss Irene Pascova, her toe dancing being very effective. Six juvenile dancers from the Iris De Villers School are clever little ladies, their Irish dances in scene 9 being received with enthusiasm. Mr. Harry Bristow is the able stage manager, and has Mr. Alec Vaughan as his assistant, and Mr. Sydney V. Corness directs the augmented orchestra and chorus with admirable discretion as to light and shade. Mr. Reginald Wood is the business manager for Messrs. Moreton and Heath, and Mr. Shelford Walsh is the popular resident manager.

"SINBAD" AT BELFAST.

On Christmas Eve Mr. Fred W. Warden produced his 25th annual pantomime at the Grand Opera House, Belfast, with unbounded success. The book, by T. Royal, is exceedingly smart and up-to-date, and the music, by Mr. Samuel P. Swanton, the clever chief of orchestre, is certainly catchy and tuneful. The costumes—truly magnificent—were designed and executed by Alias, Mrs. Freeman, John Lemard, and John Donaldson; and the scenery (always a feature of Mr. Warden's pantomimes) included Davy Jones' Locker, Port of Balsora, 'Tween Decks, Deck of the Ship, Shipwrecked on an Island, On the Coast, The Diamond Valley, Evening in the East, The Ramparts, The Slave Market, An Eastern Landscape, and the Palace, a blaze of splendour. Mr. Warden has secured a brilliant cast, the title-rôle being sustained by Miss Christine Roy—an ideal principal boy—who speedily gained hosts of admirers with her delightful vocalism. Her rendering of "Why Didn't You Tell Me?"

[Photo., Rose.

JACK PLEASANTS,
Sinbad, "Sinbad."
T.E., Manchester.

"Everything is Peaches Down in Georgia," "If You Could Care," and "Where the Girls Are You'll Find a Jack Tar," gained her repeated encores. Miss Queenie Pickford as Zobedie was a charming and fascinating principal girl, and won all hearts with her singing of "What Do You Mean by Loving Somebody Else?" "The Roses Love the Sunshine" (duet with Miss Ray), and "When the Robert E. Lee Comes Back." As Sinbad Mr. Edward Lewis was the life and soul of the pantomime, being exceedingly funny, his jokes new, and his efforts to keep the fun going merrily never flagged. Mr. Lewis certainly gained a noteworthy success, and his treatment of the songs, "Where Do Flies Go in the Winter Time?" and the tongue-twister, "Shoe Shops," created roars of laughter; both numbers, indeed, will doubtless prove a feature of the production. Mr. Tom Owen proved to be one of the best pantomime dames seen here for a long time. His humour as Mrs. Sinbad was never forced, and he unquestionably assisted materially in the prevailing success. He sang with great acceptance "I Want a Husband" and other songs, and his patter created unbounded merriment. Mr. Jack Britton ably impersonated Prince Abdullah, and sang "Give Me the Moonlight, Give Me the Girl" and "'N Everything," two tuneful numbers that gained tumultuous applause. Miss Doris Owen was a vivacious Second Girl (Zuleika), and sang "Would You Like to Take Me Home To-night?" Her dancing was first-class. Miss Margot Howard's impersonation of Fairy Crystal reflected much credit on this gifted vocalist, her fine vôice being heard to utmost advantage in "Somewhere Someone is Calling." Mr. Hamish MacLeod as Captain Tom, and Mr. Roland Bernard as Bill, were quite inimitable; and Mr. Tommy Way admirably sustained the rôle of the Old Man of the Sea. The cast was completed by Mr. Bert Royston (Sinbad), and Mr. Joe Freeman as the Chief. Special mention should be made of the beautiful dances executed by Little Marie Swanton, which evoked much enthusiasm. The pantomime was produced under the experienced personal supervision of Mr. Fred W. Warden, and the initial performance was launched without the slightest hitch. Mr. Warden must certainly be congratulated on the brilliant success achieved, adding as it does to the long list of triumphs to his credit. Mr Ernest Ball admirably filled the arduous duties of stage manager, and Mr. James M. McCann, the obliging manage of the theatre, looked after the front of the house with his usual courtesy and tact.

"WHITTINGTON" AT BIRMINGHAM.

Among the enchantments with which the return of "Dick Whittington" to the Theatre Royal, Birmingham, is invested, there is one scene of surpassing beauty, a perfect triumph of art and stagecraft. Fitwarren's store fades into obscurity, and then, out of the blackness of night, comes slowly a roseate dawn. In the twilight can be seen dimly an idyllic shepherd driving his flock—real sheep—through the woodland, which is set as a foreground, a charming conception developed with exquisite taste. The flush in the east pales, and day breaks disclosing Highgate Hill, from which the eye is carried down a sylvan glade to faery distances. The splendours of wonderful lighting give distinction to other scenes, particularly the Palace Gardens, Morocco, where changing tints warm the gleaming white mosques and minarets to rose and purple and gold, and the stage scintillates with the darting lights of mirrors in motion and showers of electric sparks. To do justice to the spectacular side of the pantomime would take more space than we have at command. It must suffice to say that in this respect the Royal show is as lavish and original as usual. Mr. Philip Rodway and the host of clever people whose help he has enlisted have given us a Christmas carnival solidly constructed, with no scamped work,

MISS MABEL HARLEY,
Principal Girl.
Olympia, Liverpool.

and plenty of good, honest fun.

Miss Clarice Mayne and Mr. Billy Merson, who are again associated in the leading parts, play to one another with perfect artistry and understanding. Miss Clarice Mayne's Dick Whittington seldom loses touch with the traditional sentiment consecrated by the tender regards of generations of children and grown-ups. The emphasis is always justly proportioned, and in song and dance and all the histrionic graces the hero could not be more happily endowed. An elaborate burlesque of a melodrama, with Yukon for a background, is a rich piece of fooling, in which Miss Mayne takes part, with Mr. Billy Merson, Miss Luna Love, and Mr. William Fullbrook. Mr. Billy Merson is indefatigable as ever throughout. He has invented a whole battery of new attitudes, and goes off into them like the crack of a pistol. He swaggers into the plot as the Captain of the Hickydoola, that phantom ship of his own creation, and the part gives him all the excuse he requires for keeping the house in fits of laughter with the whimsicalities with which he is brimming over. He has some good songs of that serio-comic order, which he manages with such effect.

A special word of praise is due to Mr. Fred Whittaker's Cat. It is the best incarnation of feline mannerisms we have seen for a long time. A little solo show while Dick was taking his rest on Highgate Hill was replete, not with the conventional tricks, but with real character. It fairly earned the pronounced tribute of applause

(Continued on Page 18.)

[Photo., Fielding, Leeds.

Greetings from

JAY WHIDDEN

THE VERSATILE VIOLINIST, VOCALIST, PIANIST and COMPOSER.

BOOKED SOLID — thanks to my SOLE AGENT— HARRY BURNS.

Now Collaborating with
FRED PATTISON
For Important West End Productions.

TEX McLEOD,

Champion Lasso Thrower.

GOLD BELT Sept. 7th, 1912.

GOLD MEDAL Sept. 19th, 1914.

Open for— PRODUCTIONS VARIETY or FILMS.

Now Playing, STOLL CIRCUIT.

THE

LORNE SISTERS

MONA and LEE.

Photo: Campbell Gray.

Panto. Season:
"MOTHER GOOSE."

Syndicate Tour.

Greetings to all Friends.

Photo: Campbell Gray.

ALL COMS.,
c/o "The Era."

PIMPLE

The King of . . Sketch Comedians,

Wishes Everyone The Best for 1920.

I've nothing to bother about as my best pal,

LEW LAKE,

once more controls my business affairs, to whom all coms. must be sent to

1a, SOUTHAMPTON ROW.

LILY MORRIS

PRINCIPAL BOY.

JACK AND JILL.

COLISEUM, GLASGOW.

[*Photo by* DOBSON.

GREETINGS

to All Friends.

FULLY BOOKED TILL 1925 ON ALL LEADING CIRCUITS.

which it evoked. Mr. Edwin Brett is a personable Fitzwarren of the rich and funny type, with a good song and a merry jest. Mr. Arthur J. Mayne acquits himself well as King Rat. Miss Susie Belmore is a winning, light-footed, and tuneful Alice. Little la Coupe dances delightfully as Fairy Sunshine; and Miss Katrina Renoff also scores as a dancing girl.

Book and lyrics are the work of Laurie Wylie, Clifford Harris, Valentine, and G. M. Slater. They are skilfully done. Mr. Harry Bushworth, the musical director, is to be warmly congratulated on the deftness and versatility displayed in his department, in which he has had the collaboration of Mr. Jas. W. Tate. Reginald Highley has arranged some bewitching dances, a Tiller troupe of specialists being brought in, in addition to a strong ballet.

[*Photo., Auto Photo.*
MISS MAY TAYLOR,
Principal Boy. "Forty Thieves."
Worthing.

The smooth working of an elaborate show reflects great credit on Messrs. Edward Coleman, Walter Wichelow, and their co-adjutors behind.

The pantomime was produced on Boxing Day. There was a full rehearsal on Christmas Eve, at which the management entertained nearly 700 cripples, twice as many sailors and soldiers, and a number of leading citizens, including the Bishop of Birmingham, Sir William Bowater, deputy Lord Mayor, and Lady Bowater.

"THE BABES" AT BIRMINGHAM.

"The Babes in the Wood" at the Bordesley Palace made a promising début on Christmas Eve. When it was presented a year or two ago at the Alexandra Theatre this pantomime achieved great popularity, and with a number of new songs and up-to-date allusions will no doubt repeat its earlier success during the short season now contemplated. Miss Myra Hammon is again a vivacious Robin Hood; while all the humour that can be extracted from the quaint character of Sir Brokah de Pawn is brought out by Mr. Willy Cave. Miss Ella Leslie makes a dainty Maid Marion, and among the immortals Miss Vera Norton is light and graceful as Sylvania, the fairy. There was pretty dancing by the Lottie Stone sextette of dancers, and a troupe of local children trained by Miss Rose Tyrrell also gave a great deal of pleasure. A strong feature of the pantomime is the scenery, which provides a picturesque setting for the unfolding of the story.

"GOODY TWO SHOES" AT BRADFORD.

"Goody Two Shoes," at the Theatre Royal, Bradford, is just the kind of Christmas annual to appeal to all those who are or have been children. The book is by Mr. Walter Havers, the general manager of the theatre. He has told a pleasing little children's story which is strictly adhered to, and for the unfolding of which a capable and well-balanced company have been engaged. Miss Victoria Carmen is a rollicking principal boy with a striking presence and a full, rich voice, which does justice to a budget of good songs, "Down on the Farm," "I'd Love to," and "Till We Meet Again" being among the best of them. Miss Vera Wilkinson is a winsome principal girl, who immediately jumps into popular favour. She is a lissom dancer, and possesses a pleasing voice, which gives effect to "Fairy Bells are Ringing Tonight." Miss Lydia Andre is a wonderful success as Fairy Goodheart; her enunciation and histrionic ability lift the part into a very important one. Miss Ethel Darsley cuts a fine figure as Second Boy, and Miss Marjorie Irene is a dainty Second Girl. Of the comedians Mr. Bert Byrne is an

[*Photo., Dobson, Liverpool.*
MISS RENEE REEL.
Principal Girl, "Sinbad."
T.R., Manchester.

enormous success as the Dame, and Mr. Tatton Hall is a lively Percy, with one or two good numbers, which include "Cabbages, Ca-beans, and Car-rots." A couple of comic people, too, are Walton and Lester. Mr. Gibb McLaughlin is excellent as the Earl of Misfortune, and Mr. Harry Griffiths is an amusing Mayor of Thornyville. A great attraction to the youngsters is Mr. George Ali, who gives a capital impersonation of the dog Buster. Mlle. Andree Dhery, the popular French danseuse, gives a series of wonderful dances, which count among the most attractive of the specialities. Other specialities are the pretty scenes by the Royal Children, including "Home for Holidays," in which they are dressed in Eton suits. Walton and Lester present their burlesque conjuring act, and there is a clever act between George Ali and Bert Byrne. The scenery includes some very beautiful sets, among them the Village of Thornyville and Harvest time. The toy scene will be a joy to all the young people who behold it, while the Café D'you is a bright interior of striking design.

The music has been especially chosen by Mr. Robert Sedgwick, the resident musical director, and it includes a number of original items of his own. In addition to the songs already mentioned, Miss Vera Wilkinson has a pleasing number in "Kidnap Me." Miss Victoria Carmen has a spirited song in "It's a Sad Heart That Never Rejoices," and these two are also very effective in a duet, "You'n Me." Mr. Bert Byrne brings down the house with "The Beauty of Bath," and a topical song of local interest. Mr. Tatton Hall has a good "girl" number, in which he is assisted by the chorus. Mr. Gibb McLaughlin has a Pussyfoot number, and Walton and Lester make much out of a burlesque American song, "Broadway Girl."

The scenery has been painted on the premises by Mr. L. Ronald Docker, the resident scenic artist; the costumes are by Clarkson and Mme. Thornton, the resident wardrobe mistress; Mlle. Bevan has arranged some charming ballets; and the pantomime has been produced by Mr. Harry A. Turner. Altogether it is one of the most attractive shows the Royal has ever known, and it should be in for a long run.

"THE BABES" AT BRADFORD.

Mr. Laidler has produced another gorgeous pantomime at his Bradford house, the Prince's, in "Babes in the Wood." There are eleven scenes, seven of which are full sets. Each set forms a brilliant mounting for some episode in the adventures of the two babes, and each episode is a riot of brilliant colour and movement. The dresses of both principals and chorus are beautiful beyond description, and it is as a spectacular show that the pantomime will be a striking success.

Nevertheless there is a company worthy of the setting. Miss Gabrielle Ray, the famous musical comedy star, has made this the occasion for a return to the stage, and is a dainty Principal Girl. Her graceful dancing is one of the features of the pantomime, and she has some enchanting musical scenes with the children's chorus, particularly "In the Days of the Crinoline" and "Jack o' Jingles." Miss Nellie Gallafent is a spirited Robin Hood, with

[*Photo., Bacon, Leeds.*
MISS NELLIE GALLAFENT.
Robin Hood, "Babes in the Wood."
Princes, Bradford.

a fine presence and a good voice. Her numbers include "When Love Peeps in at the Window of Your Heart," "Have a Smile," "Abie, My Boy," and several duets with Miss Gabrielle Ray, including "I Want to Snuggle" and "Give Me the Moonlight." A great success is Miss Beattie Harrison, who plays the part of the girl babe; Miss Elsie Senior is a dashing Little John, Miss Valma Shepherd is a breezy Dolly Dimple, and the part of Fairy Gossamer is in the capable hands of Miss Marjorie Wilkinson. There is an abundance of comedy, and to mention the ladies first, Miss Gwennie Harcourt is a droll little Mother Hubbard, while Miss Ethel Davis's restrained humour is very acceptable in the rôle of Baroness Graball. Mr. Fred Walmsley is an exuberant villain as Samuel Steak; he bubbles over with good humour, which is most infectious. He has an excellent foil in Mr. Charles Pley. Equally effective, but by quieter methods, is Mr. Leslie Barker as the Dusky Page. Mr. Harry Dolman makes a capital character study of the part of the Baron Graball; Mr. Gordon Russell is a very knowing boy babe, and Mr. George Green gives an interesting animal impersonation as the dog Rover.

The specialities include scenes by the famous troupe of Sunbeams, talented young local children. One of their best items is "Where the Blue-eyed Marys Grow," but they are also featured with the principals. They are exceedingly effective with Miss Ray in "In the Days of the Crinoline," while two of their number make a bonny picture of "Jack o' Jingles." Mr. Fred Walmsley is in quite a number of specialities, including a burlesque boxing match with Mr. Charles Pley, an impromptu interlude with Miss Gwennie Harcourt, and a comedy act with Mr. George Green. The book is by Mr. Arthur W. Field, who has written practically all the Laidler pantomimes. Mr. E. Graham Dunstan has composed and arranged the music, which includes some very pretty numbers for the numerous ballets. Costumes are by Lucille, Elspeth Phelps, Esler, W. Clarkson, and Mrs. Blackburn, the resident wardrobe mistress. Mr. Will E. Frost is stage manager, and the pantomime has been produced under the personal supervision of Mr. Francis Laidler.

"JACK THE GIANT-KILLER" AT BUXTON.

The A. E. Smith 23rd annual pantomime, "Jack the Giant-Killer," opened at Buxton on Friday afternoon to a crowded

(*Continued on Page 19.*)

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JACK EVELYN BARCLAY

[Photo. by J. A. M. Spencer.

"EPISODES"

By JACK.

PALLADIUM SEASON.

NO VACANCIES.

house, which gave it a hearty reception. The story follows much on the usual lines—the love of the Squire for Jill, the intervention of Jack with his unconquerable sword, and the final collapse of the demon giant.

Capital specialities are provided in the Stebbings Troupe of Acrobats—really a splendid turn; the Stanford and Allen

[Photo., Dobson, Liverpool.
MISS DAISY WOOD.
Sinbad,
Theatre Royal, Manchester.

comedians and dancers; Scott and Grey, in a similar line; and Cecil Barnard, double vocalist and female impersonator. Song features were "Thtop Your Thtuttering, Thammy," by Mr. Cecil Barnard; "Anywhere in the World With You," by Miss Ella Erskine; "Just a Kiss," by Miss Betty Beryl; "You Were a Lovely Baby," duet; "The Moon and I," a pretty Japanese subject, and others. The show is prettily dressed, the groupings and ensembles being well ordered.

"ALADDIN" AT BEDFORD.

The management of the Royal County Theatre are to be congratulated on the success of their efforts to present to the Bedford public a thoroughly spirited, picturesque and amusing pantomime. From beginning to end "Aladdin" runs very smoothly, a fact which is partly due to the clever way in which the librettist, Mr. E. Byam Wyke, has arranged his "book," but more especially to the splendid way in which the whole company work together. The production, which is a feast of splendid and exquisite colouring—the scenery and dresses are all new—reflects the greatest credit on the producer, Mr. Harry Gribben. The leader of the fun is Mr. Jack Idento as the Magician, who also contributes an excellent juggling act. He is ably seconded by Mr. Will Titman as the Widow. His dissertation on men is cleverly given. Another amusing character is the Emperor, and Mr. Billy Hale puts plenty of "go" into the part.

An excellent example of distinctness of enunciation is set by Miss Bunty Taylor in her songs. She is an ideal Aladdin, and her acting is beyond reproach. A Scottish lassie by birth, it is not surprising that one of her best numbers is given in the military uniform of her country. The part of the Princess is charmingly undertaken by Miss Belle Isobel, whose songs are much enjoyed. Her duet with Aladdin, "Till We Meet Again," is one of the prettiest numbers in the pantomime. Miss Betty Ray as Pekoe is also entrusted with some pretty songs, to which she does full justice. Her singing of "Why Didn't You Tell Me," with chorus "off," and a Chinese song are very popular items. Mr. Max Gerrard as Coffee-Oofee is another clever artist, and his song, "Now that the War is Over," sung to the tune of "After the Ball," is much appreciated. The Geni of the Lamp is Mr. Harry Stevoni, whose cultured voice is heard to advantage in "The Monarch of the Storm." Miss Ethel Landon acts and sings finely as the Slave of the Ring. There are, of course, concerted numbers without number, chief among them being the question as to "Who Killed Poor Pussyfoot?" Another concerted query is "Where Do Flies Go in the Winter Time?" The Three Rainbows contribute some really astonishing dancing, and their skipping-rope dance, with an original effect with coloured lights is a distinct feature. Then there are other specialities by the Five Olracs, who give a first-class acrobatic performance, the Stevonies, Shack and Maidee, Dolly Rafferty, Mimi and Max, Little Billy Ouida Denaro, Jose Leyton, and the Three Demons. The dressing of the piece was most favourably commented upon by the delighted audience on the opening night, and "Aladdin" should have a long and successful run.

"MOTHER GOOSE" AT BRISTOL.

Mr. R. C. Oldham deserves high commendation for his excellently worked-out story of "Mother Goose." The tale as told by him is really interesting, the dialogue is smart, and many up-to-date and witty allusions are introduced. The pantomime was produced at the Prince's Theatre, Bristol, on Christmas Eve, by Mr. Reginald Hunt, under the personal supervision of Mrs. James Macready Chute and Mr. John Hart, the managing directors of the theatre, and all are to be highly congratulated. The scenery throughout is of the high standard expected at the Prince's, and Messrs. George Jackson, D. G. Hall, W. J. Cox, and R. C. Oldham appear to have surpassed their previous efforts in this direction. The music, composed, selected, and arranged by Mr. George R. Chapman, is attractive, and full justice is done to it by the excellent augmented orchestra under his able conductorship. Some tuneful and taking songs have been written and composed specially for this pantomime by Mr. Gordon Hart.

The company is a first-class one. Mr. Jack Lennol presents a quaint and clever study of Mother Goose; and Mr. Fred Conquest's Jemima, the dame's pet goose, is one of his finest conceptions, perhaps his very best. Miss Madge White presents a pleasing and vivacious study of Bobby, son of Squire Needy. She speaks her lines well, dances with grace, and sings charmingly. Miss Peggy Shannon displays much ability in her pretty and interesting performance of Rosie, Mother Goose's niece, and she also sings and dances in good style. Mr. Fred Wright keeps the fun going as Cuthbert, Mother Goose's son, and gets all that is possible out of the part; Mr. J. H. Wakefield's Squire Needy is a well-studied performance of a good part, and he both dances and sings well. Miss Nancy Hamley is excellent as Norman, the Squire's valet. Miss Doree Thorne as Lady Clementina, Bobbie's intended bride, keeps the fun going whenever she is on the stage. Miss Mirabelle Wear is a pretty Dolly, Lady Clementine's maid, makes the most of her part, and introduces a smart dance. Mr. Eric Marshall acts well as Abolli, the magician. He has a fine baritone voice, which he uses to advantage in his two songs. Miss Lily Eyton, as Bountiful, the fairy protector of the Goose, sings well. Mr. W. T. Thompson, an old favourite here, extracts all the fun possible out of the part of Sleepy; and the same may be said of Mr. H. D. Le Brun as Slacker, the two working mostly together. Mr. George Queen and Mr. McFadden perform some amusing antics as Jenny and Jerry, the donkeys.

"WHITTINGTON" AT BRISTOL.

The "Victory" pantomime of "Dick Whittington" at the Theatre Royal, Bristol, bids fair to be as popular as any that have preceded it at the "old" house, for the verdict passed upon it at the first performance on Boxing Day has been approved by the many crowded audiences that have since been amused as well as charmed with the show. The word comedy is writ large all over the production, so that Theatre Royal lines, which have proved so acceptable in the past, have

[Photo., Claude Harris.
MISS NINA OLDFIELD.
Theatre Royal, Portsmouth.

again been faithfully followed, though it would be ungenerous not to pay tribute to the beautiful and lavish way in which the pantomime is staged and mounted. It is a solid three hours' entertainment that is provided, and Hamilton Baines and Byam Wake are to be congratulated on the interesting story they have compiled, while paying due regard to the traditional happenings so long associated with this always popular hero and his none the less popular cat. Extraneous comedy is introduced, but never to the detriment of the story.

The opening scene strikes the right note, and the interest thus early attracted was well maintained throughout each scene, the best of which (from the clever brush of R. C. Durant) is probably The Heights of Old Bow, for it cleverly conveys the idea of distance, and the colour scheme is most pleasing. The Courtyard of the Palace in the second half of the pantomime, also deserves mention for the perfect perspective, to say nothing of the delights of light and shade. The spectacular side, which is all the time a strong feature, is brought to a climax in the ensemble scene in the Guildhall, which is one of the most ambitious attempts yet made at the Royal.

Miss Masie Ayling has early established herself as a great favourite as Dick Whittington, for she has a commanding stage presence and a jaunty style that well fits a principal boy part. Her songs were all well received, and notably "Till We Meet Again," the effect of which is heightened by a well-balanced invisible chorus. Miss Peggy Dane, too, is quite captivating as Alice, for her charms and unaffected manner, as well as her pleasing singing and clever dancing, are irresistibly popular. The Sisters Eva and Mimi Le Claire are a capital pair of seconds, for the former invests the part of Captain Tom Breezy with just the necessary dash to be delightful, and is well supported by Mimi as Susie, the dainty maid to Alice. Their duet,

[Photo., Dobson, Liverpool.
MISS BEATRICE ALLEN.
Principal Boy,
Grand, Leeds.

"Eyes of Brightest Blue," bids fair to become quite one of the most popular vocal numbers in the pantomime, and that is saying much, for the show is quite strongly equipped in this respect. Miss Ruby Kendrick is an excellent entertainer as Princess Cherry Blossom, for she is well blessed with the saving grace of humour, and does everything in sprightly fashion. Miss Dorothy Haste as the Fairy is sure to appeal to all the youngsters, for she appears almost to have just walked out of the fairy story book, and she adds to grace and refinement of figure the ability to speak her lines, not only audibly, but with intelligent effect.

As has been hinted, the comedy element is strong, and not only is much laughter produced but by genuine methods, and the mirthmakers work well together. Mr. Frankland Grey as Idle Jack has a style peculiarly his own, and his drolleries always fit the situation, so that he can be congratulated upon making a lot of what some artists would accept as quite a small part. The Bristow Brothers, who are old favourites at this house, spare themselves no labour, and come through successfully as Mott Merry and Giles Jerry, and there are no dull moments when they are on the stage. Edwin Garth, too, is paying a return visit, and he gives a popular picture of the Cook on broad lines. Ald. Fitzwarren is in the capable hands of Mr. George Rall, who is quite a humorist; and Mr. Harry Kirk is always adequate as the Emperor of Morocco, with quite a gift of rendering a commonplace incident quite funny. Mr. Jack Leonard adds his full quota to the fun as the Demon when the occasion presents itself, and his vocal efforts also win him much well-deserved applause. The Victory Troupe of Dancers contribute skilful and fascinating displays, and the ballets are also carried through with artistic effect. With the war ended there are more male voices available, so that the chorus work is a strong feature, and Mr. Ellis Midgley is to be heartily congratulated on the success he has scored in the direction of investing the musical side of the production with both novelty and charm.

"BABES" AT CARDIFF.

"The Babes in the Wood" has been chosen this season at the New Theatre, Cardiff, the first performance being given on Christmas Eve. Originality and novelty are the keynote throughout the production. With its gorgeous and elaborate scenery, artistic and magnificent dresses, excellent comedy, and the bewitching personalities of the lady artists, or the beautiful and entrancing ballets and dancing, the success of this year's pantomime is assured. The whole performance runs with a fine swing, and Mr. W. E. Brandon, stage manager and producer, deserves hearty congratulation.

Miss Nora Delany, the principal boy, gifted with a commanding personality, makes the most of her opportunities, and renders several catchy numbers with great success. "Everything is Peaches Down in Georgia," "You'll be Some Wonderful Girl," "It's Got to be Done" (the latter given in an extremely smart naval uniform), "Mammy o' Mine," "Give Me the Moonlight," and "Homely" are some of her greatest hits, all sung with exceptional ability. Miss Elsie Norris is principal girl, Maid Marian, and an extremely picturesque rendition this gifted and vivacious lady presents. The possessor of a capital voice, Miss Norris scores heavily with "If You Could Care for Me," "Kingdom Within Your Eyes," and "Till We Meet Again," a duet with Miss Delany. Mr. Herbert Darnley is a very funny Dame Podgers, the village schoolmistress. His comedy is excellent, and he is the life and soul of the production, his antics in the School scene and his speciality in the scene, "The City of Roses," supported by the chorus, being work of his best. Mr. Darnley sings two numbers of his own composition, one being "Apart From That," and the other "How to be Happy tho' Married," this in conjunction with Miss Delany. Mr. Bert Maddison is

[Photo., Claude Harris.
MISS HAIDEE DE RANCE.
Principal Girl, "Aladdin."
Royal, Plymouth.

another very popular comedian as the Baron. His rendition of "Ca-bages, Ca-beans, and Car-rots" is simply immense, and his humour and side-splitting antics are undoubtedly a valuable acquisition to the producer. Mr. Hal Gordon fills the rôle of Nobby, the Baron's page, and is a comedian who wins much applause. He has a couple of good numbers in "Tony, the Swiss Mountaineer" and "Oh! that Lancashire Jazz Band," and is a hard worker in the merry-making. Messrs. Lowe and Loman are the ruffians, Tired Bob and Weary Bill, and give some excellent comedy work; their fight in the Wood scene is particularly humorous. Their principal number is "Dan McCan from the Isle of Man," a capital composition by Mr. H. E. Loman. Another valuable addition to the fun is the rendition of Sarah Jane by Miss Bee Brown, a talented little lady. Her "Oh, Georgie, What are We Going to Do?" is distinctly good, and given in fine comedy style, and she is by no means the least successful of the laughter-makers. Miss Marjorie Dore and Miss Phyllis Heryet are the Babes,

(Continued on Page 20.)

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and prove to be a very charming and clever duo. They have a capital duet, "If You were a Wonderful Baby," which they sing prettily, and follow with an excellent dance. Miss Florence Lane appears as the Fairy, and is deserving of praise for her singing.

An important feature of the production is the appearance, for the seventh time in succession, of the celebrated dancer, Mme. Katrina Blakowska, a graceful and talented little lady. Her work is given with a charm entirely her own, and her reception is extremely cordial. This time she is

[*Photo., Metropole Studios, Cardiff.*
BRUCE GREEN.
Dame.
Hippodrome, Newcastle.

assisted by a gifted child dancer, Miss Janova Davis, and hearty applause is accorded their brilliant dancing, particularly in the wonderful Snow Ballet. The scenery is the work of Mr. John Peonard and J. Markwell Davies, and is most tasteful. The Wood (winter) and the Palace scenes are remarkably fine, while a scene which evokes the wonder of the audience is the cleverly arranged trick scene, Inside and Outside.

The entire pantomime has been produced under the personal supervision of Mr. Milton Bode, and this gentleman, with Mr. Robert Redford and Mr. W. E. Brandon, are to be heartily congratulated.

"CINDERELLA" AT CHESTER.

On Boxing Day afternoon an appreciative audience filled the Royalty Theatre to witness the first performance of Mr. Fred Clements' grand Christmas pantomime, "Cinderella." The book is by Mr. Clements, the lyrics by Frank Leigh, and the music by Dudley Powell, while the scenery is by Alec Toole. There are nine charming spectacular scenes, culminating in The Floral Gardens of the Palace, in which the lavish dressing is seen to great advantage. The pantomime is extremely bright, and abounds in healthy, boisterous fun, added to which are a fine chorus and children's ballet. Miss Evelyn Grace makes a dashing Prince Charming. She is the possessor of a voice of pleasing quality, which she uses to great advantage. As Cinderella, Miss Lorna Cherry is all that could be desired, and her vocal items are rendered in a dainty and refined style. Another excellent vocalist is Miss Bessie Hargreaves, who makes an engaging Fairy Godmother, and who uses her beautiful voice with skill. In the leading comedy part Mr. Frank Leigh as Billy Buttons, the Page, proves himself a comedian to be reckoned with. His droll mannerisms and witty patter keep the

[*Photo., Bacon, Newcastle.*
MISS DAISY BINDLEY.
Principal Girl, "Aladdin."
Palace, Manchester.

house in uproarious merriment whenever he is on the stage. Messrs. Albert and Arthur Brock, and Reggie Dingle, give excellent support in the mirth making, the latter singing a song called "The Farmer's Boy," which evokes rounds of applause. Mr. Frank Johns as the Baron, and Tom and George Scholey as the Ugly Sisters, are the other comedians who help to make the pantomime a success. A special feature is the ballet provided by the "Blossoms," and supported by "The Twelve Tower Girls," whose clever dancing wins the admiration of all. Other variety turns are introduced by Scholey and Scholey, and Brock's Cycling Maniacs cause great amusement. For a unique display of dancing "The Blossoms" are heartily recalled.

The popular business manager, Mr. H. Norcott, must again be congratulated on providing such an ideal entertainment, and Mr. Fred Clements, and Mr. Frank Johns, the producer, also deserve mention.

"HUMPTY DUMPTY" AT CHATHAM.

No pantomime of any previous year has met with more success than that with which Messrs. Barnard's Theatre Royal, Chatham, opened on Boxing Day—"Humpty Dumpty," according to the version of Jack Cromo. Mr. Jack Cromo has prepared a most entertaining book, with original music by Mr. Frank Corrie, and incidental music by Mr. Frank Bradsell,

[*Photo., Fielding, Leeds.*
MISS MONA VIVIAN.
ALADDIN.
Theatre Royal, Leeds.

the company's musical director. Hearts are trumps throughout the whole performance. The King and Queen of Hearts, anxious to "place" their daughter, the Princess, so that she shall be comfortably off, are a proper pair of match-makers, amusing withal, and the cause of no end of merriment. Of course, as one would imagine, the Knave of Hearts is in love with the Princess, but so also is Humpty Dumpty, no end of a gay dog, and so also is Demon Malice. But it is King Brilliant who eventually becomes the lucky man, although not until the Princess has sipped of a love potion in the Orange Grove, which delightful spot she does not reach until she has passed the dismal swamp and has been almost made prisoner in Humpty Dumpty's Castle.

The dashing Prince, or rather King Brilliant, is splendidly portrayed by Miss Ena Cairns, while the dainty heroine—and their voices blend beautifully—is undertaken by Miss Maisie O'Connor. Other important parts are by Babs Pacy and Emilie Tait (Maid of Hearts and Fairy Happiness respectively). Most successful fun makers are Charles Grantley, in the title-rôle, and Ted Lacy and Montague Biggs as the King and Queen of Hearts, with Will Austa as the Knave. Then there is an Ape (he of the Dismal Swamp), which part is undertaken by Sylvene, and, though he is a monkey, he becomes quite a favourite with the juvenile members of the audience. Quetta Papucci, Spirit of the Orange Grove, is the premiere danseuse, while the Six Frisco Frolics add to the merriment with their dainty dances. There is a chorus of unusual beauty—both of voice and figure, while the staging and scenery are quite good.

"ROBINSON CRUSOE" AT CHORLEY.

Messrs. Victor and Byrne's pantomime, "Robinson Crusoe," was produced on

[*Photo., Dobson, Liverpool.*
MR. HARRY WELDON.
Buttons, "Cinderella."
Alhambra, Glasgow.

Monday, the 22nd, at the Pavilion, Chorley, the producer being Mr. Chas. Roylatt. The pantomime has been written by Mr. Byam Wyke, and is intended for twice-nightly houses. The scenery, specially painted by Mr. A. Jones, of Leigh, is very effective, and includes the Port of Hull, on board the Saucy Crab, the Treasure Island, and the Palace. The cast includes Miss Vinnie Victor, who in the title-rôle gives a charming and vivacious performance. Full of spirit, she plays with capital abandon, and sings with much expression. Miss Volna Jesney undertakes the rôle of Dolly Mayflower in a bright, winsome manner, and sings her numbers with charm. Audley Edge and Elsie Esme are capital in their respective efforts as Lord Lovebird and Countess Caramel, and do excellent work. Miss Sadie Thompson is very successful as the Spirit of Adventure, and renders the various numbers entrusted to her with much taste. George Weaver and Harry Weaver are full of drollery and resource as Dame Crusoe and Billy Crusoe, Sammy Vincent and Jack Gillam doing good work together with Fred Erick as Capt. Cod, Bos'um Brill and Dan Deadeye respectively. Chris Easthope combines the characters of Davy Jones and King Kickarboos effectively, and Billy Astol is distinctly good as Man Friday, and is a clever dancer. The humour by the above mentioned is well sustained throughout, and the production bids fair for a successful run. There is an efficient chorus, and the orchestra is controlled by Miss I. Swift. The stage management is undertaken by Mr. Chas. Roylatt.

WILLIE ROLLS.
THE ROLLER SKATING WIZARD,
Vide "News of the World."

"THE BABES" AT EDINBURGH.

Mr. Bolam deserves the heartiest congratulations upon his first annual pantomime at the Garrick Theatre. "The Babes in the Wood" is a bright, breezy, bustling entertainment, which keeps faithfully to the old story in "Percy's Reliques." Mirth and melody combine to retain the interest of the audiences throughout the performances, which are given twice nightly. An admirable cast has been secured, comprising excellent comedians and graceful actresses. Miss Mona Wells plays the part of Boy Blue in gallant style, and sings with much spirit. The Bo-Peep of Miss Helena Carmen is marked by charm and expression, and the singing of the songs assigned to the part is tastefully done. The acting of Johnny McElroy has a considerable spice of humour, and he is ably seconded in his efforts by Mr. Nat Gold as Johnny Stout; Mr. Edgar Alfonso, a nimble dancer, as the Dame; and by Mr. Stanley Earle and Arthur Mining as the Robbers. Mr. Gray, a young vocalist of undoubted merit, created a highly favourable impression by his dramatic and cultured singing. His rendering of Airlie Dix's fine air, "The Trumpeter," called forth enthusiastic applause, which was a worthy tribute to the art of the singer. Mr. Gray should make rapid progress in his profession. Miss Mabel Roma, as Cynthia, the Fairy Queen, introduced several effective fire and skirt dances; and Mr. Earle proved himself to be a smart juggler.

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"BABES" AT KING'S EDINBURGH.

The annual pantomimes at the Edinburgh King's Theatre have become notable for the excellence of the acting and the splendour of the mise-en-scène, and "The Babes in the Wood," produced on Wednesday, Dec. 17, will more than sustain the reputation for thoroughness and effectiveness which has been characteristic of the management of this popular theatre since the first Christmas spectacle saw the light at the house thirteen years ago. The book, by Mr. Frank Dix and Mr. Arthur Collins, is a somewhat topsy-turvy version of the old nursery tale, but it is permeated throughout by a clean, wholesome humour, and affords many opportunities to the actors, of which they are quick to take advantage. Scenically, the entertainment attains a high level. The canvases glow with colour, and the three pictures, "The Night," "The Dawn," "The Day," depicting "The Pageant of Peace," by Mr. Marc Henri, are memorable examples of the scene-painter's art. "The Night" shows a lurid picture, with refugees from the war fleeing from their pursuers; "The Dawn," with its tints of pale cream and red, ushers in effectively the closing scene, "The Day," a combination of vigorous technical power and graceful colouring.

Dramatically, the piece leaped at once into success. Miss Louie Beckman as Lord Fairplay is an ideal principal boy. Her performance is not only lively and amusing; it is a finished bit of acting, which reaches a dramatic climax by a powerful delivery of a monologue in the penultimate act. Her singing is expressive, and she gained loud applause for her rendering of "Have a Smile for Every One," and a delightfully arranged duet, "Till We Meet Again," with Miss Kathlyn Hilliard as Joy. Miss Hilliard's performance was of essential service to the success of the pantomime. Her graceful acting and really admirable singing deserve all praise. Her solos were interpreted with charm and skill, and were heartily applauded, while she shared the honours with Miss Beckman in the touching rendering of the duet. Miss Violet Field as Mrs. Skinnear, the nursemaid, gave a very vivacious impersonation. Miss Field has a distinct talent for sprightly acting, and she can both sing and dance

Continued on Page 22.)

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dresses and scenery, with cheery choruses and lively dances in every scene. Heading the comedians is Mr. George Formby, who, as John Willie, the Prince's Page, in his own quaint style, keeps the audience laughing all the time. He has provided himself with a wealth of funny gags, and his rag-time numbers, "All Going Back to Tennessee" and "Waiting for a Girl," brought down the house. Mr. Tom D. Newell as Dame Durden is, in his effervescent style, a strong contrast to "John Willie," and proves of immense value to the cast. His Eastern song and dance is a clever burlesque item, and his business with "Mrs. Murgatroyd" is intensely funny. Miss Lily Morris as Prince Fearnought again captures the Glasgow public with consummate ease, and is in every respect an ideal principal boy. She infuses the necessary vim into her dialogue and business, and no one knows better how to make a good song and chorus fetch the audience. In this respect she has made a happy selection, including the hunting rag, "John Peel," "Can You Tame Wild Wimmen?" "Wherever the Girls Are You'll Find a Jack Tar," "Two Hearts in Clover"; but her strongest item is a Scotch number, "Donald Mackay," given in khaki, with the chorus mustering in kilts as a gathering of the clans. This song and "Hearts in Clover" received enthusiastic encores. Miss Vanwy Chard is a charming Princess, and on the vocal side is a prime favourite. Her songs include "Old-fashioned Mother of Mine," "If I Were Queen," "I Want a Dolly," "If You Could Only Care," and every one of these was sweetly and effectively rendered. Mr. Tom Morton made a lot of fun out of his part of the Prince Regent; and Miss Maggie Bowman was a lively lady's maid as Fantine. With Messrs. George Formby and David Railton, and Miss Violet Railton, the above couple took part in a society sketch, "The Man Who Never Told a Lie," which was a most amusing interlude.

Mr. Frank Woodville as the wicked Hunchback acted with dramatic effect; and Miss May Rawlinson made a handsome Fairy. Her song, "The Land of Beginning Again," was a distinct hit. Misses Edith Harvey and Gladys Hayden were youthful and talented exponents of Jack and Jill. Messrs. Percy Delevine and Barney Dixon had a lot of funny business as soldiers. Miss Cissie Sullivan as Trim, the second boy's part, proved most effective in all her work, and made herself a favourite. Mr. Francis Gordon appeared as Prim, a courtier, and also undertook the responsible duties of stage management.

As is usual in a Tiller production, the dancing is of very special merit, and the Huntsmen in Scene I., the Highland Clans, the Procession of Nations, and the Demonstration of Democrats in the final scene, all showed large crowds ably handled. A group of very young children also did well in their songs and dances. The pantomime is intended to run twice daily for six weeks or longer.

"CINDERELLA" AT HALIFAX.

At the Grand Theatre, Halifax, on Monday, the 22nd, Messrs. Arthur G. Hart and Jack Harris produced the pantomime, "Cinderella and the Little Glass Slipper." There was a crowded house, and the pantomime met with an enthusiastic reception. The book is written by E. Dunstan and A. G. Hart, while special music has been provided by J. Austin. The whole production, which is on the twice-nightly principle, is well up to date, the dresses and scenery beng very effective, while the introduction of Cinderella's coach, drawn by four Shetland ponies, proves a very popular feature, especially with the children. The scenes, of which there are eight, include the Forest Glade, the Baron's Library, Cinderella's Kitchen, the Palace Gardens, the Reception Hall, and the Ballroom. The opening scene, in which the Prince and Dandini, his valet, change places, provides fine scope for the various performers, the comedy being much in evidence. The appearance of the broker's men create much confusion in the Baron's happy (?) home. Cinderella is enabled by her fairy godmother to go to the ball, and charms the Prince, to the great chagrin of her ugly sisters. Mr. Will Lindsay makes a distinct hit as Pimple, the page. This well-known Yorkshire comedian quickly made himself a favourite with the audience, and continuous laughter prevailed while he was on the stage. His song, "Aye, for Sure," was extremely funny. He was particularly good in his scenes with Cinderella. This part was very artistically rendered by Nancy Cooke, who both in acting and singing was a big success, her rendering of "Till We Meet Again" being one of the most popular features of the evening. Maisie Lynne made a dashing hero, and left nothing to be desired in her rôle as Prince Charming. Her two songs, "Can You Tame Wild Women?" and "It's a Sad Heart that Never Rejoices," go strongly; as also does her duet with Cinderella, "Pretty Mickey." The Ugly Sisters were well portrayed by Fred Ellis and Marie Liston, while Gordon Gas was very successful in the rôle of Dandini. Some very good business is introduced by Alberto and Blakey, who in the rôles of 'Erb and Bert, the broker's men, cause much amusement. They also contribute some clever balancing and juggling feats, and their boxing business is very funny. J. Russell Sage makes a good Baron Hardup, and the two Maces, Sylvia and Fred, the Prince's servants, and Hettie Bell as Dolly Varden take their parts with much success. The ballad, "When Love Peeps in at the Window," is sweetly rendered by Rae Gladwin, who makes a charming Fairy Godmother. Specialities are introduced by Rube Walman, who, besides portraying the Spirit of Evil, proves himself a talented whistler; the Four Devonas; La Belle Quartette; and Alberto and Blakey. The chorus is a distinctly good one, the singing being tuneful and the dresses very effective. Much credit is due to the musical director, Mr. A. C. Howe, and the producer, Mr. J. Russell Bogue, who have worked hard and successfully in presenting a really good pantomime, and one which promises to have a good run before it.

"DUMPTY DUMPTY" AT LIVERPOOL.

On Monday evening, the 22nd, the first of the big pantomimes to be produced at Liverpool was given at the Royal Court Theatre. "Humpty Dumpty" is the twenty-fourth under the direction of the Robert Arthur Theatres Co., Ltd., and it bids fair to maintain the high reputation of this leading house for Christmas annuals. The book is by Frank Dix, some capital and catchy music comes from the pen of the theatre's conductor, Mr. Jullien H. Wilson, Messrs. Stafford Hall and Stanley Shuter have painted the scenery, and Mr. George T. Minshull was responsible for the production, assisted by Mr. Marshall Moore.

Not only does the pantomime boast of many picturesque scenes, but there is an abundance of clean humour, which a crowded audience on Monday evening appeared to thoroughly enjoy. "The Kingdom of Humptiland" is an especially fine stage picture, and here the King (George Jackley) and Queen (Scotch Kelly) indulge in diversions which start the laughter, and Curly Locks, the principal girl (Lila Wood) sings a neat duet, "There Would Never Have Been a Boy Like You," along with Leslie Tremaine (Roy Holgate, a very

[*Photo., Brooke, Manchester.*

MR. GEORGE MILLER.
Grand, Leeds.

diminutive comedian). A fine swinging chorus, "Lu Liza Jane," is given by a numerous ballet charmingly dressed in orange and white. The Interior of the Old Woman's Shoe affords an opportunity for the Sparkling Mozelles, who at once sprang into favour, to show their ability as vocalists and dancers. They had a catchy song, "Oh, Honey, Won't You Kidnap Me?" while great laughter followed the antics of Jackley and Scotch Kelly in attempting suicide. The Exterior of the Shoe was an effective picture, and here the principal boy (Florence Helm) treated her hearers to a capital rendering of the song "Home," with artistic dance, for which an encore was demanded. The appearance of children, representing leading music hall artists, from the shoe, added much interest, and Scotch Kelly's song, "The Beauty of Bath," went very well. The Sparkling Mozelles again scored here with their song, "Back to Havana With You." As a finish to the first part Rainbowland was exceedingly appropriate, its feature being the appearance of a brilliant ballet attired in rainbow colours, a most delightful effect being produced by the shaking white plumes and dresses.

The second part of the story, which dealt with the marriage of Humpty Dumpty, and Curly Locks in Rainbowland, opened with a view of the city of Benares, a charming back cloth from the brush of Mr. Stafford Hall, and here the comedians caused great laughter—Scotch Kelly, with his funny pantomime girl dance, and Jackley, with his show of strange animals. Rounds of applause greeted the singing of "Till We Meet Again," by Miss Florence Helm, and the Sparkling Mozelles (Jack and Jill), with that of "Dixie." After a most amusing conversation between Jackley and Roy Holgate respecting the truthfulness of George Washington, and a funny Spanish ditty by the former, we are shown "Cloudland," with the King and Queen in an aeroplane, soaring about the country, which is seen to gradually disappear. Here some smart patter is indulged in; the audience are treated to a powerful searchlight, and a rattling good duet, "Take Me Back to the Good Old British Isles," is given by the quaint couple. Afterwards comes the introduction of the Cliff Berzac's Circus, with its bucking mule, which causes shouts of laughter. Next we have "The Moon" cloth, where Miss Betty Thompson (Fairy) very pleasingly renders "Twinkle Star"; the King, Queen, and Leslie have an amusing trio, "Death of Poor Pussyfoot," sung to the old "Cock Robin" refrain, and the face of the moon undergoes several amusing changes during the duet, "Give Me the Moonlight," by the principal boy and principal girl. A well-received number was "Me and My Wife," sung by Roy Holgate. The pantomime closed with a splendid ballet in "The Home of Twinkle Star in Mars." Among other artists in the list were Peggy Yeoman (Old Woman of the Shoe), Jack Hamilton (Chief Fakir), Doris Wright (Yokel), Miss Lareine (Twinkle Star), Mary Drummond (Gollywog), Lily Wilson (Teddy Bear), and Lily Evans (Mrs. Tremaine). Included among the specialists were the McGuffie Troupe of Dancers (principal, La Binda), and the Hermanni troupe of children.

"DICK WHITTINGTON" AT LANCASTER.

Mr. Josh Clifton is to be complimented upon the production of "Dick Whittington and His Cat," which opened at the Grand on Monday, Dec. 22, on the two houses a night system. The costumes are pretty and artistic, there is some good singing (especially on the part of Dick), and the scenery is effective. Miss Ray Barry makes an excellent Dick, and soon wins favour; Miss Gracie Royer is a charming Alice Fitzwarren; and the Alderman is capitally enacted by Billie Gardiner. Sid Ash and Fred Rogers work together effectively as Idle Jack and the Cook; and Gordon Denby makes a good Emperor. John E. West is excellent as the Cat; and Mr. Josh Clifton does praiseworthy work as the Captain. Much appreciated specialities are provided by the Five X Rays, and dancing by Josephine Bruneel, which is of a classical nature, and, altogether, it is a very attractive production.

[*Photo., Hana.*

MR. ALBERT LE FRE.
Mrs. Sinbad.
T.R., Manchester.

"RED RIDING HOOD" AT NEWCASTLE.

Miss Florrie Forde produced her annual pantomime at the Empire Theatre, Newcastle, on Monday the 22nd, when two crowded audiences gave the entertainment a hearty send off. For this season's production Miss Forde has chosen the fascinating story of "Red Riding Hood," and the popular fairy tale, which is closely adhered to, is unfolded in eleven scenes.

The part of the principal boy, Prince

(*Continued on Page 26.*)

MISS NORA DELANY.
Principal Boy.
New, Cardiff.

coarse, but invariably appeals to the true spirit of mirth. An excellent piece of fooling is given in the scene entitled "Joy's Boudoir," in which the acting partakes not merely of grotesqueness, but is often good comedy. Mr. Payne's travesty of a strolling band is very entertaining, and Mr. Gardiner obtains a great success with his song, "You Can't Hoodwink a Sailor." Mr. Ian Colquhoun, as the Baron Overdraft, is a vocalist who possesses a powerful baritone voice of good quality. He sang with good taste "That Old-fashioned Mother of Mine," evoking much applause; and his rendering of a patriotic song, "The Flag of Liberty," secured a triple recall, the audience not being content until he had come before the curtain and repeated the refrain. Messrs. Edgeley and Dawe are two vigorous robbers as William and Walter, and their burlesque of the present-day ballroom dance was exceedingly well done. An intelligent study of Taxi, a bulldog, was given by Midge Saffery Pender; Miss Peggy May was a capital Will Scarlet; Miss Yvonne Mehro and Mr. Elliot Leng, by their brilliant and vigorous dancing, are entitled to special mention; and Miss May Hermanni again proved her success as a teacher by the graceful dancing of her twenty-four pretty little pupils.

Mr. A. Douglas Willcox once more showed his ability as a musician by his clever handling of chorus and orchestra. Mr. John Taylor is responsible for the electrical effects; Miss Maud Hall is ballet mistress; the stage manager is Mr. Jack

[*Photo., Dobson, Liverpool.*

MISS DOROTHY WARD.
Principal Boy.
Olympia, Liverpool.

Garlick; and the manager of the front of the house, Mr. J. Anthony Henderson, attended to his duties in his customary genial manner. The pantomime has been produced by Mr. Terriss, who is entitled to the highest praise for his work.

"CINDERELLA" AT FALKIRK.

The "panto." season was opened at Falkirk on Monday evening, Dec. 22, when Mr. Arthur Sleep produced at the Grand the ever-attractive "Cinderella," which will run for a couple of weeks, with matinées during the Christmas and New Year holidays. Mr. Sleep has been singularly successful in regard to his choice, for he has been able to secure the entire scenic effects and gorgeous dressing which were used by Miss Florrie Ford in her production last season with the Moss' Empire tour. There are nine scenes, and chief among these are the Forest, the Prince's Garden, the Ball Room, and the Prince's Palace, which are the last word in scenic art and stagecraft. The cleverest humour and cleanest fun are the outstanding features of the show, and Ally Benson is the luminous star in the firmament of merry-makers. In facial expression and droll witticisms Ally is the apex. Miss Ada Veda makes a charming principal boy, and among her most successful vocal numbers was "That Old-Fashioned Mother of

[*Photo., Peterson, Glasgow.*

MISS FLORENCE HELM.
Principal Boy.
Court, Liverpool.

Mine." Miss Rita Dilston portrays with pronounced ability the rôle of Dandini, the Prince's valet. Her work is vivacious and sprightly. In the title-rôle Mr. Sleep has made a most excellent choice in Miss Minnie Earle, who is chic and charming in all she does. Added to her graceful stage presence, she possesses a cultured voice. Miss Gertie Duffield interprets the part of the Fairy Godmother admirably, and her singing of the duet, "Smile Awhile," with Mr. Jack Flemming (the Prince's footman) is a very popular number. The production is greatly enhanced by the marvels achieved by the performing horse trained by Messrs. Scott and Pennington. Jack Scott and Pat Murphy, by the way, are extremely amusing as "the broker's men." The pantomime is notable for its tunefulness in music and splendid chorus singing, for which much credit is due Mr. Lionel Marr. A special meed of praise is due the Sisters Florencie for their very clever dancing "turns," which are somewhat unique in their character. The story is written by Mr. Fred Fulton, under whose careful eye "Cinderella" is produced; and the entire production reflects the highest credit on Mr. Arthur Sleep and all associated with him. After its two weeks' run at Falkirk the "panto." moves on to the Palace at Newcastle.

"JACK AND JILL" AT GLASGOW.

On Saturday, the 20th, Mr. John Tiller produced "Jack and Jill" for Moss' Empires, Ltd., at the Glasgow Coliseum. It proved an instantaneous success, thanks to an extremely clever cast, an intelligent plot, beautiful

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Christmas Productions—Opera Comique Revives A. Messager—Theatre Lyrique Resuscitates Boito—Mme. Lucien Guitry as Playwright.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Dec. 28.—La ville lumière has been in a festive mood during Christmas week, with extravagant supper parties at ballrooms and music halls for a long-anticipated reveillon, when all establishments requesting a special authorisation were permitted, for the first time since the outbreak of war, to remain open throughout Christmas Eve till daybreak, and has been treated to an unusual number of new productions. As a novelty the latest work by Maurice Donnay, "La Chasse à l'Homme," in three acts, given Dec. 24, is the most interesting. M. Max Maury, the present manager of the Theatre des Varietés, has given careful attention to the mounting. It is the story of a modern man hunt by a respectable family consisting of M. Friolley, his wife and two daughters, and a son still with the Colours. The young soldier comes home on furlough with his friend Philip. The latter is demobilised, but has been a hero during the war. He is the centre of an admiring circle, and the rival sisters look on him as a prospective husband. Mme. Friolley is unable to book a parlourmaid, so her husband introduces a suitable candidate, an educated damsel who rightly considers she can earn more and be very comfortable in service. M. Friolley pays marked attention to his new maid, who, however, prefers the hero Philip, and when he declares it is his intention to throw up his law studies to become a chauffeur, she confesses she likewise holds a degree, but is willing to follow him. They decide to unite, and quit the astonished Friolley family, much to the chagrin of the sisters. This diverting play, well written and adequately performed, should have a long run.

"La Basoche."

The Opera Comique has revived this operetta of André Messager, book by A. Carré, which was first seen May 30, 1890. It was presented in London about 30 years ago at the then English Opera House, now the Palace Theatre. It may be remembered by old playgoers that the charming plot concerns Clement Marot, a young poet, elected king of the carnival by the "Basoche" (a corporation of law students in the reign of Louis IX., but suppressed by Henri III.). Marot is parading in the procession when the English princess, sent as a bride for the real king, mistakes him for her husband-elect, and is enraptured at the prospect of such a handsome mate. But Marot is married, and when the carnival king is received at court in her presence she imagines she is the morganatic wife of the real monarch. She is happy when the mystery is explained, while the poor princess is reconciled to her destiny. This romantic musical comedy is well told to a tuneful score. Lucien Fugere appears in the rôle he created, the part of the Duc de Longueville, guardian of the princess, and looks just as young. Edmée Favart is a sweet bride, while a newcomer, Mlle. Reville, impersonates the princess nicely.

"Mephistopheles."

Another interesting revival, not seen for many years, is Boito's operatic version of "Faust," given on Christmas Day at the Theatre Lyrique. Boito was more of a writer than a musician, and he furnished the books to Verdi for "Otello" and "Falstaff." Thus the dialogue in his "Mephistopheles" is superior to that in Gounod's "Faust." Moreover, he has developed the story in a different manner, though his version retains the garden scene and the prison, the termination being more gloomy than that of the French composer. MM. Gheusi and Deval have given the opera a suitable setting, and engaged Edith Mason and Vanni Marcoux as their stars, with M. Polacco as chef d'orchestre. This is the third important production in three months given at the Theatre du Vaudeville since it became a lyrical theatre. MM. Gheusi and Deval are evidently constituting a repertoire for future trading. It is comparatively easy to open an opera house, but difficult in Paris, which now possesses three, to secure the requisite programme, the performing rights of nearly all well-known works being already secured by the Opera and the Opera-Comique.

"L'Heure Exquise."

This three-act comedy, written, mounted, and played by Jeanne Desclos (Mme. Lucien Guitry), was produced as a Christmas box for the Parisian public at the little Theatre Michel. Title of a valse by R. Hahn, it demonstrates the misfortunes of loving an artist. The man is jealous of all, even the public that pays to applaud her talent, and particularly the author of her pieces and her stage companions. But not to break off their relations, the miserable lover is constrained to hide his heart-burning, appear contented and happy, while sighing in silence. A sweet little effort affording a pleasant evening's entertainment.

Russian Ballet.

Mme. Thamar Karsavina, Tchernicheva, and the troupe of dancers seen in London during the year commenced a season at the Opera on Christmas Eve. The ballets are well received. The orchestra is under the direction of Gabriel Groviez.

"L'Ame en Folie."

Francois de Curel's turn at the co-operative season of playwrights at the Theatre des Arts was awaited with interest, and it can be said he has given a splendid piece in three acts, but which may appeal more to the reader than the playgoer. The psychological subject concerns a philosopher who lives near a forest with his invalid wife. He leads the simple life, studying the wild beasts, until disturbed by the return of a niece, an actress, who seeks refuge from a passionate suitor. But she has carefully left her address behind, and the young man soon appears. The interruption of the young people reveals to the philosopher's wife all the beauties of life, and she ends by also loving the handsome lover. The conflict between flesh and mind ensues. Her husband is a disciple of Spencer and Darwin, and has written a book, "L'Ame en Folie." Madness of the soul, he declares, is to desire the opposite sex, proved by this rural searcher to exist in all forms of life. His wife is aghast at the idea that a human being is capable of truly loving a legal mate and yet secretly desire another. She becomes very ill, and during a fever imagines a model in her father's studio, which had caused her fright in childhood, is speaking to her. Thus she expires. To analyse this literary piece more fully would require a column. Let me say, therefore, it is a literary success which can be read in book form with the same advantage as seen at the theatre.

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MASKELYNE'S CHRISTMAS PROGRAMME.

Mr. Oswald Williams is paying a welcome return visit here after his recent Paris success. Amongst his new tricks are "The Sack" and "A Chinese Divertissement," old favourites being "The Rose Girl," "Jigsaw Faces," "The Homing Bells," and his famous revue of political celebrities. Mr. Williams' show is full of good things, and he richly deserved the reception accorded it. Gintaro, the famous Japanese juggler and top spinner, did some wonderful juggling feats, and concluded his programme with some "simple" drawing-room experiments. Warwick Pryce, with old and new caricatures of his own creation—the piano chap's diatribe on the servant question, and his other numbers being alike clever and amusing. Sivori Levey's contentertainment, "The Smilers," was also very popular. Mr. Sivori Levey, assisted by Messrs. Laurie Phillips and George Morgan, and Misses Alice Phillips and Maie Hoey, present an up-to-date programme. They burlesque The Russian Ballet very cleverly. Griff, in "Bubbles and Squeaks," caused plenty of fun, his "bubbles," assisted by the nice dadda baby, kept the children in a roar. The programme was concluded by Mr. Nevil Maskelyne's "X," the Unknown, demonstrated by John Warren, assisted by Mdlle. Wynter, which introduced so me wonderful experiments in wireless electricity.

THE DRAMA IN AMERICA.

Spiritualism and the Drama—"Monsieur Beaucaire"—"Miss Millions."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Dec. 13.—Spiritualism on form, was acted on the New York stage the stage is something that has come up during the last ten years. Most of the plays that have dealt with the subject of spirit return have been withdrawn after a brief run and have not been heard of again. Even "The Return of Peter Grimm," the one play of this kind that stands out in one's recollection as an undoubted success, has never been revived. "The Phantom Legion," produced at the Playhouse on the 10th inst., was written by Anthony Paul Kelly, the author of that highly successful play, "Three Faces East." He has tried to show us in his drama what Sir Oliver Lodge undertook to prove in "Raymond"—that the spirits of the dead talk just as they did in life and exert an influence on the living. The play begins in a college town of the Middle West, just as this country has entered the war. A large number of the students have enlisted, three of them being the adopted sons of Mrs. Weaver, a widow. They are on the point of leaving for France. The three, taken from a foundling asylum and with no blood ties, have been inseparable chums all their lives. They have enlisted together in the Marines. They say good-bye to their foster-mother in a scene that is beautifully played by all, but especially by Effie Elisler as the mother. The second act shows them in a dugout in France. An English sergeant tells of having heard the spirits of the dead sing, and there is talk of the legend that an army of spirits helped the British at Mons. The dugout is destroyed by a shell, and all three of the boys are killed. Then, dimly seen on the darkened stage, their spirits appear. They watch their bodies borne away, and think it strange no one can see or hear them. The spirit of a French captain, slain two weeks before, appears, and tells them how the souls of the slain are still fighting for the right and aiding their living comrades. He adds them to his command in "The Phantom Legion." The last act is back in the college town. The foster-mother, broken by grief, is on the verge of losing her mind. The spirits of the three boys come back and, although she cannot, of course, see or hear them, she feels their presence and it comforts her.

Mr. Kelly has written a profoundly interesting play, and one that in these days is sure to appeal to a large number of people.

A "Monsieur Beaucaire."

Booth Tarkington's delightful romance, made into an opera and with a musical setting worthy of the story, was presented at the New Amsterdam Theatre on the 11th inst., before one of the most enthusiastic first-night audiences of the season. "Monsieur Beaucaire," in its original form, was acted on the New York stage by Richard Mansfield and, at a later date, by Lewis Waller. For the musical version the cast, as well as the production, came from London, although an American, Marion Green, sings the title-rôle. His fine baritone voice and graceful bearing won the audience immediately. Blanche Tomlin was a charming Lady Mary. Her best numbers were the solo "Philomel," in the second act, and her duet with Mr. Green, both of which were repeatedly encored. John Clarke distinguished himself as Philip Molyneux, and made a big hit when he sang "Honour and Love are One." He has a tenor voice of exceptional quality. Lennox Pawle, as Frederick Bantison, received the welcome due to an old favourite; Spencer Trevor was an excellent Rakell; and Robert Cunningham appeared to advantage as Beau Nash. Marjorie Burgess as Lucy, and Robert Parker as the Duke of Winterset, also scored.

André Messager's score has won the most enthusiastic praise from the critics. Frederick Lonsdale's libretto and Adrian Ross's lyrics share in the general approval. Ivan Caryll, who directed the orchestra, was called to the stage and heartily applauded. A very beautiful and noteworthy production this, for which Gilbert Miller and A. L. Erlanger are entitled to much credit.

"Miss Millions."

This new musical play, bright, amusing and melodious, now occupies the stage of the diminutive Punch and Judy Theatre. The producer, R. H. Burnside, who is also the author of the book, is the genius of the Hippodrome, who puts on the "mammoth spectacles" at that big house. Raymond Hubbell composed the music, and several of the numbers win more than passing approval, namely "Dreams," "If You'll Just Wait a Little While," and "She was Only a Farmer's Daughter." Valli Valli, whose popularity in New York dates back to the days of "The Dollar Princess," plays the heroine, Mary Hope, charmingly. Mary is a teashop girl who is about to marry a youth with money. His uncle considers her a grasping beauty who would jilt the young man immediately if she thought him poor, and undertakes to prove it by making the girl believe that she has inherited a fortune while her fiancé has lost everything. But Mary discovers the plot, and believes her lover to be a party to it. So she takes herself off to a farm in New Jersey, and her sweetheart has to woo her strenuously before she returns to him. Cissie Sewell, Rapley Holmes, Vinton Freedley, Clayton White, Louise Mackintosh, Jessie Standish, and Carrie Reynolds all contribute to the success of the piece.

"LITTLE WOMEN."

AT THE HOLBORN EMPIRE.

Presented by William Holles, Norman J. Norman and Leon Zeitlin, in conjunction with W. A. Brady.

Louisa M. Alcott's famous story, "Little Women," sweetly sentimental, and with its direct appeal to children and lovers of children, is likely to repeat its New Theatre success at the Holborn Empire, where it is being played at matinées. The same strong company as figured at its late home accompany the play to its new quarters. The quaint, old-fashioned costumes and the splash of American accent is all very quaint and attractive. Miss Henrietta Watson gives a charming womanly impersonation of Mrs. March. The part of the large-hearted, impulsive hoyden Jo, who turns out such an ideal hand at mothering the young 'uns, is delightfully portrayed by Miss Katharine Cornell. Miss Joyce Carey contributes a very pretty picture of ingenuous innocence as Meg. Miss Hattie Hanson as the delicate invalid Beth, and lively little Amy, as portrayed by Miss Eva Rowland, are both excellent. Miss Kate Phillips is duly acerbic as the moneyed Aunt March. Mr. Antony Holles is sympathetic and spirited as Laurie. John Brooke has a polished and handsome exponent in Henry C. Hewitt. Mr. Sydney Paxton as Mr. Lawrence, and Mr. Alfred A. Harris as March père are well in the picture, and Miss Ada Palmer does her share of fun-making as the servant, Hannah Mullett, and Mr. Leslie Faber is capital as the dear old Professor Antoine Baret. The play is staged by Jessie Bonstelle, with special scenery by Oliver Bernard and the original costumes of the American production in New York. The last scene, The Apple Orchard, Plumfield, is charmingly picturesque and pretty.

MARGARET MORRIS SEASON.

"PUSS IN BOOTS."

There is evidence in plenty that the Margaret Morris School is worthily upholding its artistic traditions. At the opening of the Children's Season at Miss Morris' little theatre down Chelsea way the *pièce de résistance* was a new pantomime devised by Mrs. Bright Morris on the popular theme of "Puss in Boots." Although announced as "played for children by children," there is much to interest the adult playgoer in these artistic little productions. A clever little comedienne, Miss Freda Gaye, played Puss with a nice sense of character which evoked many a laugh. There was also another talented little lady, Miss Irene Kensington, who fully realised the humorous possibilities of a fussy and valetudinarian Queen, whilst little Miss Emily Burrows made a quaintly grotesque Gnome. Three excellent dancers, Miss Angela Baddeley, Miss Penelope Spencer, and Miss Hermione Baddeley, played important parts as the Queen of the Fairies, the King of the Fairies, and Princess Blue-eyes respectively. These three young ladies, all of tender years, furnished splendid testimony to the excellent training in the terpsichorean art provided by the school, and their dancing was heartily applauded. The remaining parts, not forgetting a highly diverting Elephant, were all capitally played, and an interesting feature of the performance was the presence of a Story-teller—Miss Margaret Drew—who, seated at the side of the stage, furnished supplementary information and philosophic comment like the Chorus of old. The "new art" scenery, by Miss Margaret Morris, including a wood scene, was singularly appropriate.

"Puss in Boots" was preceded by a successful revival of Hans Andersen's "The Princess and the Swineherd."

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Mr. MARTIN HARVEY, Grand Theatre, Hull.—"I have been intending for some time to send you a testimonial about your Grease Paints. I have given them a good trial now, and I think I can honestly say that they are superior even to the German, and that, alas! is saying a good deal. I compliment you heartily upon your achievement."

Mr. WILL EVANS, Theatre Royal, Drury Lane.—"I thank you for sample of your Grease Paints you sent, and I find it a very excellent preparation. I shall certainly continue to use it."

THE ERA

ESTABLISHED 1837.

WEDNESDAY, DECEMBER 31, 1919.

THE SHADOW OF THE STRIKE.

THE Yuletide festivities were seriously menaced by the imminence of a strike which would have affected the West End theatres, and as no newspapers were published on Boxing Day, the bulk of Londoners were unaware that a compromise had been effected on Wednesday afternoon. Accordingly, many would-be playgoers preferred to stay at home rather than risk a journey to town only to find the theatre closed. The houses of entertainment do not appear to have suffered in the way of attendance, but at ordinary times such a position would mean enormous losses to managers who were quite innocent of blame. For the question in dispute had been referred to arbitration, as agreed upon by both parties, but the award delivered by the gentleman appointed by the Ministry of Labour did not meet all requirements.

The Rejected Award.

The result emphasises the futility which we have before deplored of appointing as Arbitrator a member of the community who, however learned in his own particular sphere, is very little acquainted with the conditions of the calling upon which he has to adjudicate. The old practice of splitting the difference between the demands of the men and the concessions of the employer, which usually proves effective in ordinary trades, does not fit in with that of the theatrical profession, and if the services of an Arbitrator are requisite, the person selected should be one who is conversant with the varied interests of the profession.

The threatened strike has been averted, but even though the matter is amicably arranged by the joint committee of managers and men which has been formed, what guarantee is there that any kind of finality will be reached? To all appearances the executive of the N.A.T.E., when they found that the Arbitrator's Award was unsatisfactory, did not approach the managerial association simply with a request that the terms should be reconsidered, but accompanied their demand with the intimation that unless they were accepted the men would cease work on Boxing Day. Such a course is calculated to arouse a feeling of hostility in the most friendly-disposed employer. To threaten to strike after the dispute has been settled by an Arbitrator appointed by Government, and acting quite independently of either side, is to render abortive the whole of the former proceedings. It was to obviate such cases that the Whitley scheme of joint industrial councils was brought into being. That scheme has been applied to the theatrical profession, but so far the fruits of the institution have been nil. After many meetings a constitution has been drawn up, but it has yet to be approved by the various societies interested. We would urge the speeding up of the machinery, for while we are waiting there is a danger that the Council over the formation of which so much valuable time has been expended may come to naught. The unfortunate part of a strike is that too often members of the public are called upon to suffer loss and inconvenience through the withdrawal of labour, and the community is never free from anxiety as to what troubles the future may bring forth. It is time that some sort of security should be ensured for the public, not only in the theatrical world, but in the wider sphere of industrial politics.

Waiting for the Whitley Council.

FIRST NIGHTS OF THE WEEK.

Martin Harvey's Hamlet—Music and Merry-making in Holland—Brilliant Revue at the Palace.

"HAMLET" AT COVENT GARDEN.

Shakespeare's Tragedy Revived by Mr. Martin Harvey on Boxing Night.

Claudius ..... Fred Ross
Hamlet ..... Martin Harvey
Ghost of Hamlet's Father ..... Harvey Braban
Horatio ..... A. B. Imeson
Polonius ..... H. O. Nicholson
Laertes ..... James Dale
Rosencrantz ..... Eugene Wellesley
Guildenstern ..... David Bain
Osric ..... Donald Calthrop
Marcellus ..... Frederick D. Daviss
Bernardo ..... Gordon McLeod
Francisco ..... Paul Barry
Fortinbras ..... Robin Gordon Craig
First Player ..... George Cooke
Second Player ..... Burleigh Price
Player Queen ..... Wilfred Fletcher
A Priest ..... Eric Howard
A Messenger ..... L. G. Daniels
First Gravedigger ..... Fred Grove
Second Gravedigger ..... Alfred Ibberson
Gertrude ..... Miriam Lewes
Ophelia ..... N. de Silva

Mr. Martin Harvey has given us a "Hamlet" with the real Shakespearean atmosphere. There is scant scenery in the accepted meaning of the word, but there are wonderful draperies, marvellous lighting effects, quite picturesque and historically correct costumes, and they all blend perfectly. As one watched the battlements of Elsinore, gazed at the weird graveyard vista, or studied the charming effects of the remarkable curtains and draperies in scene after scene, one realised that the true Shakespearean spirit was there.

The stage grouping is always effective, and there is a highly dramatic touch in the closing scene when Hamlet's body, limp and lank, is held up to the view of the soldiers beyond the Castle walls. The incidental music of Norman O'Neill is melodiously sombre.

The one criticism to be passed was upon the acoustic properties of the huge building. It was difficult, at the back of the stalls, always to catch the words that were uttered by the principals. Everyone did not, apparently, realise that they wanted more than the usual vocal effort to make themselves heard away in the distant recesses of the Opera House, but a striking example to the contrary was the Ghost of Mr. Harvey Braban, whose diction was perfect and whose elocution was so marvellous that not a word was missed by anyone.

Everyone has his own conception of Hamlet. Mr. Martin Harvey's reading of the part will rank high. He may have lacked the passion of some others in the Play Scene, but was full of restrained force. There was a subtle play of light and shade; the gradual growth of the all-consuming fire of revenge and the tragic denouement of the grief-stricken soul. Mr. Martin Harvey's Hamlet is haunting, appealing, arresting. It is the study of an earnest student, admirably planned and never lacking polish and refinement.

Mr. Fred Ross was dignified and forceful as the King.

Mr. A. B. Imeson was well cast as Horatio, and Mr. H. O. Nicholson gave an excellent study of Polonius. One of the outstanding successes of the production was the Laertes of Mr. James Dale. He was full of fire and energy, declaimed his lines well, and acted with a power which compelled admiration. Miss Miriam Lewes was another who deserves full meed of praise for her Queen of Denmark. She interpreted the difficult rôle with remarkable ability. Miss N. de Silva's sketch of Ophelia was distinctly good. She was the sweet and gentle girl and the poor demented daughter with equal skill. Mr. George Cooke spoke well as the First Player, and Mr. Wilfred Fletcher's Player Queen was adequately drawn. The First Gravedigger of Mr. Fred Grove was a clever piece of stage portraiture, and Mr. Alfred Ibberson was an excellent foil as the Second Gravedigger. The Burial Scene gave Mr. Eric Howard an opportunity of making a useful contribution to the night's triumph as the Priest. Mr. Robin Gordon Craig as Fortinbras was youthfully impetuous. Mr. Eugene Wellesley and Mr. David Bain capably filled the parts of Rosencrantz and Guildenstern, and Mr. Donald Calthrop was admirably placed as Osric. The Officers Marcellus and Bernardo of Mr. Frederick D. Daviss and Mr. Gordon McLeod, respectively, gave an opportunity for the display of useful histrionic gifts. As the Second Player Mr. Burleigh Price was quite good.

At the end of a brilliant performance the curtain had to be drawn back half-a-dozen times in response to the thunderous plaudits from all parts of the house, and Hamlet, Ophelia, the King, the Queen, Horatio, and Laertes all came in for their justly merited reward. At last Mr. Martin Harvey was induced to say a few words, in the course of which he expressed his heartfelt thanks for the great reception which had been accorded the company's efforts to present a noble play in noble surroundings.

"THE RED MILL."

Musical Play in Two Acts, Book by Henry Blossom, Music by Victor Herbert, Produced at the Empire Theatre, on Dec. 26.

Connor ..... Little Tich
Kidder ..... Ray Kay
Jan Van Borken ..... Rube Welch
Franz ..... Alfred Bennett
Willem ..... Alfred Austin
Captain Boris Van Damn ..... John Luxton
The Governor of Zeeland ..... Gus Sharland
Joshua Pennefeather ..... Tony O'Brien
Gretchen ..... Gladys Simmonds
Baritha ..... Amy Augarde
Tina ..... Ivy Tresmand
Countess de la Fere ..... Lily Alaine
Her Friend ..... Magda Sylvano

When the dialogue has been brightened up and the pulling-together process is complete, Henry Blossom and Victory Herbert's musical play, "The Red Mill," produced at the Empire, on Boxing Night, ought to turn out a long-running success. It is prettily staged, there are several clever people in the cast, and the music, besides being above the average, sounds like something fresh and new by reason of the total exclusion of rag-time.

More might have been made of the plot. It starts well with the useful situation of defiant younger generation in opposition to elders. The Burgomaster of Katwky-am-Zee in Holland wants his daughter to marry the somewhat ancient but important Governor of Zeeland. So Gretchen decides to elope with her young and impecunious lover, Captain Boris Van Damn. But her cruel parent gets wind of her intention, and locks her up in the Red Mill, which, so goes the legend, is haunted by the ghost of a princess who was spirited away on the eve of her marriage centuries ago by the Evil One himself.

Gretchen is spirited away, too, but there is no mystery—and no brimstone—about the agents in her case. They are our old friends Little Tich and Long Ray Kay, in the characters of tourist Englishmen "doing" Holland, and so hard up that they try also to "do" Innkeeper Willem—but that is a detail, though a mirthful one.

Gretchen mounts to the Mill's top storey, grasps the flying sail, is lightly borne to terra firma, and escapes under the Burgomaster's nose, while the search for her is hottest. There you have the "great situation" which brings the first act to an effective close.

The second act is largely made up of opportunities for Connor and Kidder, the comic Englishmen aforementioned. Little Tich beaming through various disguises, as a detective, as Pelman of the grey books, as Mutt (or Jeff), as a coster, sings, dances, and jokes in his own inimitable way; and Mr. Ray Kay, just as quaintly individual, as Pelman's System, and as Jeff (or Mutt), aids and abets him to the delight of everybody. In the end the plot turns up again with the inevitable solicitor who brings news that a legacy of £50,000 has been left to the captain bridegroom. So the Burgomaster smiles again, the Governor pairs off with his ex-sweetheart's aunt, and two sets of marriage bells are "left jingling."

Catchy but not Trivial Tunes.

Mr. Victor Herbert, an American composer already well known here, writes tunes that are catchy without being trivial, and handles his orchestra with knowledge of colour and effect. Fond of the valse, he provides several examples with a marked family resemblance between them, but since they are light and melodious that fact will aid rather than prevent their popularity. Complete justice is done to the score by the orchestra under Mr. Ernest K. Irving's direction. "The Isle of Dreams," the graceful sentimental duet, the jolly quartette, "Go While the Going is Good," and the ingenious "Whistle It" trio will soon be heard everywhere. More uncommon in style and on a higher plane altogether are the finale of Act I. with solo for Gretchen alone on her mill-top, and chorus in the distance, and the mock-dramatic "Legend of the Mill." Both can stand in a line with favourite old opera-comique numbers.

"The Legend" falls to Miss Amy Augarde as the Burgomaster's sister. She gets every ounce of effect out of it, as out of everything else she sings, and her distinction of style and fine sense of humour are invaluable throughout. Miss Gladys Simmonds, the new recruit to light opera, looks pretty in Gretchen's elaborate Dutch caps, and sings pleasantly. There is a capital soubrette in Miss Ivy Tresmand, who puts her songs over neatly, is full of vivacity and dances cleverly as Willem's daughter Tina. Mr. John Luxton's unaffected singing and sympathetic personality make him a welcome jeune premier. Mr. Rube Welch puts a deal of droll character into the Burgomaster; Mr. Gus Sharland is a brisk and gay Governor; Mr. Alfred Bennett gets all the amusement possible out of stern, duty-first Sheriff Franz; Miss Lily Alaine manages the voluble outburst of a motoring French Countess effectively, and Mr. Alfred Austin is a waggish Willem.

The first act crowd of Dutch country girls, corduroyed painters, and peasants, is picturesque against Mr. W. T. Hemsley's scenery of the old mill, the inn, and the tulip fields like an Eastern carpet for colour stretching away into the distance; and Mr. J. A. Fraser's soberly designed Hall in the Burgomaster's house makes an effective background for the canary yellow and powder-blue costumes in act two. Altogether the production, for which Messrs. Leon Pollock and Larry Ceballos are responsible, is very tasteful.

There was an enthusiastic reception at curtain fall.

"THE WHIRLIGIG."

A Revue, by Albert de Courville, Wal Pink, and Edgar Wallace, Music by Frederick Chappelle, Produced at the Palace, Shaftesbury-avenue, on Dec. 23, 1919.

Mr. Albert de Courville's "Whirligig" almost eclipses his record in spectacular production. Every "big" scene is a feast of colour and vivacious movement, amazingly brilliant and beautiful. The same has been said, of course, of many another de Courville revue, but what lends peculiar distinction to the "Whirligig" splendours—and the impression that stays long after the dazzle has died away—is the indescribably graceful sway and swing of the hundreds of pannier and crinoline dresses—Fashion's last word of the season—of every imaginable hue and marvellous ingenuity of design. That, and the work of the Palace Girls, whose intricate dances and evolutions and effervescent gaiety give the finishing touch to every scene. They are like the paris in a piece of mechanism; they always agree, and their "unanimity is wonderful." Perhaps the culminating point in the splendid riot of colour is "The Temple of Chance," carried out by Willoughby and Oliver Bernard—a sort of Road to Ruin mime fantasy wherein figures represent Superstition, Poverty, Wealth, Good and Bad Fortune, and Gambling in various phases, while a golden Goddess on an altar points the moral. The predominant colours are red, black, and gold, and the climax comes with the transformation of the whole stage into a huge rouge et noir wheel with a beautiful "show" girl for the hub and her ribbon skirts—yards and yards of them—unrolled for the spokes.

"An Orange Grove" runs "The Temple" close. This is a symphony in orange, green, and black. Black was imperative in the scheme, and the only place for it was the trees, so Nature had to bow her will to Willoughby (who designed the scene for D'Amar to paint). But she could not complain of the result. Here crinoline was again the only wear for the dresses, made to present oranges cut into halves.

The book looked at the outset as though it meant to be dull. ("A Music Shop" and "At the Costumier's" might both be sacrificed without regret since the "Whirligig" played too long on the first night.) But it began to wake up with the hypnotic "Boxing Craze" skit, in which Mr. Don Barclay got his one good chance as the Challenger and made a lot of laughter out of it; and it went on getting brighter and better until it crescendoed into "For Pity's Sake," one of the most humorous ideas America has sent us. In this Mr. Charles Withers, a very clever comedian, is an old farmer who owns a barn-theatre in a way-back States village, and himself gives the ones in a forlorn melodrama company's performance, and is the orchestra, stage manager, check-taker, and property man combined.

Humorous Characterisation.

Before this we had seen Miss Maisie Gay, who scores heavily all through, in several good sketches. The best is "The Man Who Came Back," in which she plays Mrs. 'Arris, a "lady what 'elps the woman as owns the flat" which has been let to another couple by the wife of an unexpectedly returning husband without his knowledge. Miss Gay's "char," a little higher in the social scale than Mrs. May, but with the same hazy notions of the difference between meum and tuum, deserves to rank for humour and characterisation with that creation of the late Fred Emney. Mr. Jack Morrison as the husband who innocently comforts the wrong wife, very droll in his bewilderment, shows what a success he can make of an acting opportunity. Miss Gay is the expensive Nanette, Mr. Morris Harvey, her "guardian," anxious to shift his responsibilities, and Mr. Billy Leonard a "green" young Englishman in a very "French" scene à trois. More wholesomely amusing is "Oh! the Language," in which Mr. Harvey is an American police inspector examining the staff of an hotel for evidence in a robbery case.

Miss Emma Trentini is billed in big letters, but unfortunately has no chance given her to fill the bill. The valse ballad she sings on "Barrie Land" is, like the scene introducing characters out of Barrie's books and plays, pretty enough, but not the style of thing for an Italian operatic soprano. She wants to show what she can do with a big florid aria early in the evening. The vocalise in the last scene brings her some success, but it is too belated to be of any use to her. Mme. Yetta Rianza, an extremely graceful première danseuse, Mr. Louis Semioff, Miss Wanda Lyon in several songs, Miss Dorma Leigh, and Miss Mabel Twenlow all contribute distinguished work. Mr. Frederick Chappelle has written a good deal of rag-time music, which is as popular as ever. It does not go well with panniers, but Mr. Chappell's tunes have the merit of being refined as well as bright, and his scoring is always clever and musicianly. Worth mentioning are two gay galops, a Buck dance, and a charming adagio and valse in the "Temple of Chance" scene.

AS YOU LIKE IT.

Songs of the moment: For Grown-ups—"The Bells are Ringing."

* * *

For Children: "Me and My Toy."

* * *

The theatres which closed during Christmas provided stage waits for Christmas waits.

* * *

I'm told that susceptible young men still flock to see "Kissing Time." They have acquired the Phyllis-stare.

* * *

Apropos of Phyllis Dare, the rumour that she is the authoress of one of this season's fairy stories isn't dead yet. But it's an absolute fairy story.

* * *

Trade is still calling for increased production. Theatrical managers want increased productions, too.

* * *

And, by the way, when you come across the phrase, "Change of Bill," don't imagine that it has anything to do with German politics.

* * *

When is the tax coming off tickets? A man complained bitterly the other day when charged extra for tax—he said he preferred his seat without them!

* * *

Artists are saying that Ivy Shilling's figure is perfect. Speaking financially, I prefer Courtice Pounds.

* * *

1st Actor: "D'you think my performance is a finished one?"
2nd Actor: "Hardly. It seems as though it will never finish!"

* * *

Are you going to see "The Forty Thieves"? It is time our profiteers were dramatised.

TOUCHSTONE.

WHAT'S ON IN TOWN.

ADELPHI (Strand, W.C.).—"Who's Hooper?" 8. Wed., Sat., 2. Gerr. 2645.
ALDWYCH (Strand, W.C.).—"Sacred and Profane Love," 8.15. From Dec. 26 to Jan. 3, daily, 2.30. Gerr. 2315.
ALHAMBRA (Leicester-sq., W.C.).—"Tarzan of the Apes" and "Daddy Long-Legs," 2.30 and 7.30.
AMBASSADORS (Cambridge Circus, W.C.).—"Sylvia's Lovers," 8.15. Mon., Tues., Fri., Sat., 2.30. Gerr. 4460.
APOLLO (Shaftesbury-avenue, W.).—"Tilly of Bloomsbury," 8. Tues., Thurs., Sat., 2.30. Gerr 3243.
COMEDY (Panton-st.).—"Three Wise Fools," 8.30. From Dec. 26 to Jan. 3, daily, 2.45. Gerr. 3724.
COURT (Sloane-sq., S.W.).—"Merchant of Venice," 8. From Dec. 26 to Jan. 3, daily, 2. Gerr. 848.
CRITERION (Coventry-st.).—"Lord Richard in the Pantry," 8.30. From Dec. 26 to Jan. 3, daily, 2.30.
DALY'S. (Leicester-sq.).—"The Maid of the Mountains," 8. From Dec. 26 to Jan. 3, daily, 2. Gerr. 202.
DRURY LANE (Drury-lane, W.C.).—"Cinderella," 1.30 and 7.30. Gerr. 2588.
DUKE OF YORK'S (St. Martin's-lane, W.C.).—"Arms and the Man," 8.30. Mon., Thurs., Fri., Sat., 2.30. "Le Voyage de M. Perrichon," Tues., Wed., 2.30. Gerr. 314.
EMPIRE (Leicester-sq.).—"The Red Mill," 8.15. Daily, 2.15.
GAIETY (Strand, W.C.).—"The Kiss Call," 8. Dec. 26—Jan. 1, daily, 2.15. Gerr. 2780.
GARRICK (St. Martin's-lane, W.C.).—"The Eclipse," 8.15. Wed., Sat., 2.30. Gerr. 9513.
GLOBE (Shaftesbury-av.).—"The Voice from the Minaret," 8.15. Wed., Sat., 2.15. Gerr. 8722.
HAYMARKET (Haymarket, S.W. 1).—"Daddies," 8.30. Dec. 26—Jan. 3, daily, 2.30. Reg. 6030.
HIS MAJESTY'S (Haymarket, S.W. 1).—"Chu Chin Chow," 8. Dec. 26—Jan. 10, daily, 2.15. Gerr. 1777.
KINGSWAY (Gt. Queen-st., W.C. 2).—"In the Night," 8.30. Fri., 2.30. Gerr. 4032.
LONDON PAVILION (Piccadilly-circus, W.).—"Afgar," 8.30. Tues., Sat., 2.30. Gerr. 704-5.
LYCEUM (Wellington-st., W.C.).—"Dick Whittington, 2 and 7. Gerr. 7617.
LYRIC (Shaftesbury-avenue, W.).—"The Bird of Paradise," 8. Dec. 26.—Jan. 1, daily, 2.15. (Not Jan. 2.) Gerr 3687.
NEW (St. Martin's-lane).—"Peter Pan," 7.45 and 2.
OXFORD (Oxford-st., W.).—"Maggie," 8.15. Thurs., Sat., 2.30.
PALACE (Shaftesbury-avenue). — "The Whirligig," 8.30. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 6834.
PLAYHOUSE (Charing Cross, W.C.).—"Home and Beauty," 8.30. Mon., Thurs., Sat., 2.30.
PRINCE OF WALES (Coventry-st., W.).—"Bran Pie," 8. From Dec. 26 to Jan. 3, daily, 2.15. Gerr. 7482.
PRINCES (Shaftesbury-avenue).—Gilbert & Sullivan Rep. Season, 8.15. Wed., Sat., 2.30.
QUEEN'S (Shaftesbury-avenue).—"The Cinderella Man," 8.15 and 2.30. Gerr. 9437.
ROYALTY (Dean-st., W. 1).—"Charley's Aunt," 2.30 and 8.
ST. JAMES'S (King-street, S.W.).—"Reparation," 8.30. Wed., Thurs., Sat., 2.30.
ST. MARTIN'S (West-street, W.C. 2).—"A Dear Little Lady," 8.45. Tues., Sat., 2.30. "Once Upon a Time," daily (except Tues. and Sat.), 2.30.
SAVOY (Strand, W.C.).—"Tiger Rose," 8.15. Daily, 2.15. Gerr. 3366-7.
SCALA (Tottenham Court-road).—"Fifinella," 2 and 8. Museum 6010-11.
SHAFTESBURY (Shaftesbury-avenue, W.C.).—"Baby Bunting," 8. Mon., Wed., Sat., 2.15.
STRAND (Strand, W.C.).—"The Crimson Alibi," 8.30. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 3452-3.
VAUDEVILLE (Strand, W.C. 2).—"Buzz Buzz," 8.15. Dec. 26 to Jan. 3, daily, 2.30. Gerr. 3815.
WINTER GARDEN THEATRE (Drury-lane, W.C.).—"Kissing Time," 8. Mon., Thurs., Sat., 2.15. Gerr. 416.
WYNDHAM'S (Charing Cross-road, W.C.).—"The Choice," 8.15. Wed., Thurs., Sat., 2.30.

VARIETY THEATRES.

COLISEUM (Charing Cross).—Bestie and Babs, Coram, Ernest Hastings, Loie Fuller, Pattman and his £3,000 Organ, Ethel Hook, Poluski Bros., Sam Barton, stan Kavanagh, 2.30 and 7.45. Gerr. 7541.
HIPPODROME (Leicester-square).—"Joy Bells," 2.30 and 8.30. Gerr. 650.
PALLADIUM (Argyll-street, W.).—Marie Lloyd, Lorna and Toots Pounds, Ernie Lotinga and Co., Geo. Mozart, Vernon Watson, Bessie Clifford, Will Van Allen, Valazzi, Barts Trio, Maggie Clifton and Partner, 2.30, 6, 8.45. Gerr. 7204.
VICTORIA PALACE (Victoria Station, S.W.).—Neil Kenyon, Capt. A. J. Roberts, Sammy Shields, Mabel Mann, Geo. Calver, Flora Cromer, Wells and Mayban, Tom Broderick, Nicol and Martin, "Where the Rainbow Ends," daily, 2, 6.15 and 8.50.

THEY SAY——

That Arthur Collins' pet aversion is the inquisitive correspondent who asks useless questions.

* * *

That, during the run of "Othello," at the Scala, Mr. Beresford-Innes understudied all the male parts but Othello himself.

* * *

That Violet Hopson paid £40 for her new Aberdeen terrier.

* * *

That Mr. Leslie Henson missed performing before two queens when on his honeymoon.

* * *

That Jack Hulbert is the quickest actor at making up on our stage.

* * *

That Miss Stella Campbell has an ambition to play a cowboy in a Wild West film.

* * *

That Fred Weatherley has written over 500 lyrics.

* * *

That the call-boy at the Gaiety, in order to save precious time, abbreviates Miss Venita Fitzhugh's name into "Miss Fitz."

* * *

That Alfred Lester hopes to remain long under Mr. Cochran's management.

* * *

That some officers gave up their stalls at the Garrick a few nights ago to Prince Albert and Prince Henry.

* * *

That the horses which Mr. Robert Courtneidge is using for stage purposes were originally bought for racing.

fearless, is in the hands of Miss Florrie Forde, and what a splendid and dashing hero she makes! Once again she has some big song winners, her best number probably being "Till We Meet Again," though it is closely run in favour by "Wherever You Are You Find a Jack Tar," "Everybody's Jazzing Now," and

[Photo., Dobson, Liverpool.

MR. SHAUN GLANVILLE.
Dame Trot.,
Olympia, Liverpool.

"Beautiful Ohio." Miss Mollie Johnson is Sir Roland, the Prince's equerry, and also acts as understudy to Miss Forde. A richly gifted artist, she will very early become highly popular. Throughout she shows great discrimination in her acting; and makes a big success with her song "Hello, Old Bean," whilst she gives a splendid speciality number in the school scene. Tommy Tucker and Miss Muffit are played respectively by the Misses Inez and Dolly St. Vincent, and it would indeed be difficult to improve upon either. The song "You and Me" they render in fine style. Miss Dolly, by the way, arranged all the attractive ballet dances in the pantomime.

In the name part of Red Riding Hood is Miss Edith Watson, who is not only making her first appearance in pantomime, but her initial performance in a company proper. Sweet and dainty, she fills the rôle to perfection, and she should go far in the future. She might with advantage have been given another song or two, for she gives "Smiles" in a most delightful manner. Miss Lilian Gordon is a pleasing Fairy Feronia, and sings "Somewhere in Some Corner of the World" with much expression. Others doing good work are Miss Nell Leslie (Allan-a-Dale); Miss Gladys Huxley (Will Scarlet); Miss Leonora Watson (Peter Piper).

The big comedy part of Simple Simon is in the safe keeping of Mr. Reg Bolton, who keeps his auditors in roars of laughter whenever he occupies the stage. His every gesture is mirth provoking, and his song "Mr. Pussyfoot" fairly brings down the house. In the merry-making he is well backed up by Messrs. Stevens and Rennior, as Johnny Stout and Jimmy Green respectively; Mr. Billy Doust, as Dame Durdon; and Mr. Syd Claremont, as Baron Graball. All these gentlemen are exceptionally good comedians. Needless to say, they simply revel in the school scene. Appearing as Lupus, King of the Wolves, is Mr. Charles Corke, who does all that is required of him in a capital manner.

One number that must not be omitted is the duet "It's the War that's Done it," given by Miss Forde and Mr. Bolton, in which many topical local verses are introduced.

A number of delightful speciality dances are introduced by the Misses Inez and Dolly St. Vincent, the Eight Stylish Steppers and the Kis Ora Sextette.

The chorus is strong and well trained, and of the eleven scenes those specially good are "The Village of Meadowsweet," "The Garden of Blossoms," The Woods," with a splendid mechanical change from autumn to winter, and the "Prince's Palace," the latter being a gorgeous hall of panels. The author and producer of the pantomime is Mr. Fred Fulton, who has done his two branches of the work in a manner that calls for much praise.

"ROBINSON CRUSOE" AT NEWCASTLE.

Mr. T. Convery, whose pantomimes have become so popular a feature of the holiday season in this neighbourhood, produced on Monday, the 22nd, at the Palace Theatre, Newcastle, "Robinson Crusoe," and the reception accorded the work by the two large audiences present that evening are the happiest of auguries for the run of the entertainment. Whilst the book does not deviate in any great essential from the well-known fairy story, Mr. Stanley Rogers has treated the work in a most intelligent manner. The pantomime was produced under the personal supervision of Mr. T. Convery, who has given his personal attention to even the smallest detail.

A strong and hard-working company has been brought together, every member doing his or her best to make the production a great success.

The principal comedy part of Billy Crusoe is in the admirable hands of Mr. George Hyam, who works hard and with outstanding success. He certainly keeps everyone in the happiest possible frame of mind, and the loud applause of which he is the recipient shows how very thoroughly his efforts are appreciated. His parody on the song, "Mr. Pussyfoot," is a great number, whilst he is little less successful with his other number, "Any Girl Anywhere." Mr. John Armstrong, a great favourite here, is another big laugh-raiser. As Mrs. Crusoe he is particularly happy, the part suiting him to perfection.

Miss Marie Santoi soon became highly popular with her clever and dashing performance as Robinson Crusoe. Gifted with a fine stage presence and a pleasing voice, she makes an ideal principal "boy." Of her songs, "Wherever Girls Are You'll Find a Jack Tar," is probably the best. In the part of Polly Perkins is Miss Jean Collins, who is at once dainty and fresh. In all her work she is very thorough, and scores heavily with her song, "Kidnap Me." Miss Marie Santoi and Miss Collins also render a capital duet, entitled "Till We Meet Again."

Miss Ada Leon does well as the Captain, singing "Everything is Peaches Down in Georgia" in good style, and Miss Mabel Austin, most successful as Dolly Crusoe, gives "That Old-Fashioned Mother of Mine" in a manner that calls for the loudest applause. Mr. Bert Rowntree is capital as Will Atkins, his parody on "All the World Will be Jealous of Me" creating considerable merriment.

Mr. Pat Redmond and Mr. Billy Miller are two other clever artists in the pantomime, their comedy acrobatic speciality being particularly entertaining. Mr. George W. Monkman doubles the parts of Man Friday and the Monkey, winning particularly warm favour for his speciality as the latter. He also has a good vocal number in "Mammie o' Mine."

There are ten scenes in the pantomime, the pick of these being "On Board the 'Saucy Sally,'" particularly noticeable for its capital fun, "The Island of Kalooma." "Crusoe's Hut," and "The Palace." The entire scenery is from the brush of Mr. George Collier, who has done his part in most excellent fashion. A good long and prosperous tour may be predicted safely for "Robinson Crusoe."

"CINDERELLA" AT NEWCASTLE.

Messrs. Wylie and Tate's first Newcastle pantomime was most successfully launched on Saturday evening, the 20th, the Hippodrome being packed from floor to ceiling

[Photo., Claude Harris.

MISS MABEL LAIT.
Dick, "Dick Whittington,"
Lyceum.

with an audience delighted in the production. And no wonder, for the entertainment will rank with the best Christmas productions yet seen in Newcastle. The subject of the pantomime is that of the sweetest of all fairy stories, "Cinderella." The book and lyrics are from the joint pen of Mr. Clifford Harris and Valentine, who have well performed their allotted task; the mise-en-scène is by Mr. Julian Wylie; Mr. James W. Tate ("That") has composed, selected, and arranged the music; the staging is by Mr. Gus Sohlke; and the dramatic portion has been rehearsed by Mr. Colin Bryce. The pantomime was produced under the personal supervision of Mr. Julian Wylie and Mr. James W. Tate.

The story of "Cinderella" is closely adhered to, but every here and there some striking novelty is introduced. There are eleven scenes in the pantomime, and many of these are entrancingly beautiful. The scene showing the setting out of Cinderella for the Prince's Palace is a dazzling one. The coach of crystal has 17,000 lustres, and is lit by 400 electric lamps, whilst it is drawn by a team of lovely ponies and escorted by a number of tastefully dressed children. Then in the scene "Wedding Bells," the final one, there is a wealth of colour, and, to the sound of countless wedding bells, the happy couple vow to live happily ever after.

Much space might be occupied concerning the use of mechanical devices. Many of these are unusually clever, and create a riot of laughter. The sensation of the pantomime, however, is undoubtedly the ninth scene—"The Enchanted Lake." On the rising of the curtain the audience beholds a beautiful woodland scene, with a stream in which some ducks are gracefully swimming. Here, in a fit of jealousy, the Demon King flings Cinderella's slipper into the water, but the good fairy godmother

[Photo., Dobson, Liverpool.

MISS ELSIE NORRIS.
Maid Marion,
New Theatre, Cardiff.

summonses her nymphs and bids them recover it. They plunge into the stream; they do not reappear—that is, until two or three minutes have elapsed, when one of the fair divers appears with the lost slipper and falls exhausted at the feet of the Prince.

Before dealing with the company, a few words regarding the songs, of which there is quite a number of good ones. Miss Nellie Wigley scores heavily with "Emmaline, My Gal," in which she is well supported by a troupe of kiddies. Another good number she renders in excellent manner is "Come Where the Camp Fires are Burning." Miss Rene Ralph is particularly happy with "Our Big Jazz Band" and "Peaches in Georgia." The duet between the principal "boy" and girl, "I Do Like Being in Love with You," may be put down as a certain winner.

Miss Phyllie Longuehaye is a charming exponent of the part of Cinderella, singing and dancing with notable charm and appeal. A handsome and dashing Prince Charming has been found in Miss Nellie Wigley, who promises to be a great idol here in the near future. Miss Rene Ralph fits the part of Dandini like the proverbial glove, receiving the warmest applause for all she did. A most charming fairy has been found in Miss Ladas Ismay.

The well-known comedian, Mr. Jimmy Learmouth, plays Buttons, and is very funny throughout. He has not dispensed with the famous walrus moustache, and he never misses a single laugh—and his opportunities are almost limitless. Mr. Bruce Green is a most original "dame," and assists greatly in the merry-making. As the Broker's Men the Smarte Bros. do not belie their name, and they early on won golden opinions. Mr. Will Hindson and Mr. Jack Burley are most successful as Baron Mumm and Maxi Mumm respectively.

"RED RIDING HOOD" AT NOTTINGHAM.

Monday, the 22nd, saw a full house of expectant sightseers, eager and ready to be amused and enjoy the good things offered by the management of the Theatre Royal, in their up-to-date pantomime, "Little Red Riding Hood."

The production is rich in beautiful colouring, magnificent dresses, lilting music, well arranged scenes, comely girls, and an abundance of hearty and wholesome fun, so that nothing is wanting to make a delightful evening's amusement for the most fastidious. The old nursery story is told in almost the same old way, but is so arranged as to afford the comedians the fullest opportunities for displaying their ability. The whole production is bright and brisk, full of movement, and has several novelties that will meet with favour. Messrs. Stafford Hall and Stanley Shuter are again responsible for the cleverly-painted sets, consisting of ten scenes. Special mention should be made of a spectacular effect produced by a glade in summer time changing to winter, and then to an Ice Palace, where a particularly charming ice ballet is introduced. Other interesting features are the birthday party scene of Red Riding Hood, in which a striking and effective tableaux occurs, and "The Butterfly's Bower," a magnificent example of stage craft and beauty.

The costumes by Alias are gorgeous in colour scheme and picturesque in design. Fred Carr's Giant Electric Chicken is also a source of whole-hearted merriment and wonder to the children.

Miss Emmeline Walter is an ideal Boy Blue, gallant and debonair. She sings 'That Good Old Mother of Mine" in a particularly taking manner, and sweetly vocalises in "Till We Meet Again." Miss Walter is associated with Miss Nora Stockelle in the duet "If You Could Care For Me," and with Mr. Lawrence Anarto in the topical number, "Dear Old British Isles," which brings the house down. Miss Maudie Francis makes a dainty and

[Photo., Brunton, Burnley.

MISS SUSIE BELMORE.
Alice, "Dick Whittington."
Royal, Birmingham.

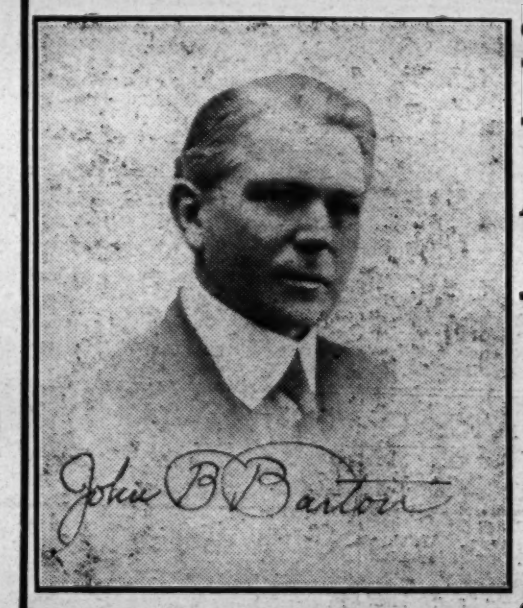
sweet Red Riding Hood, her excellent voice and clear enunciation being well to the fore in the songs, "I Want a Doll" and "You Used to Want Me and I Didn't Want You." Miss Belle Mora is a dashing and vivacious Miss Eve, singing "Fuzzy Wuzzy" with naive effect, and being hugely successful in "Chase Me, Boys," in which her rendition is full of animation. Miss Nora Stockelle makes a piquante and attractive Miss Muffet, her vocal contributions, "Smiles" and "California and You," adding much to the success. Miss Muriel Douglas gracefully fills the role of Fairy Queen, and sings with bewitching charm.

Praise is due to the comedians for their effervescing fun and frivolity, amongst the chief exponents being the Anarto Bros. Lawrence, as the Squire, offers a highly humorous embodiment of "wickedness"; and Arthur, the Old Mother Hubbard, adds his share to the hilarity, as well as giving much enjoyment by his admirable playing of the saxaphone. The Sammy Shaw of Mr. W. L. Rowland is a smart piece of fooling, and he uses his fine voice to good effect in "Where do the Flies go in Win-

(Continued on Page 27.)

WILLIE ROLLS,
THE WORLD'S UNBEATABLE ACROBATIC ROLLER SKATER.

Photo by] [Dobson
WARDINI?
SAILING FOR S. AFRICA IN APRIL.

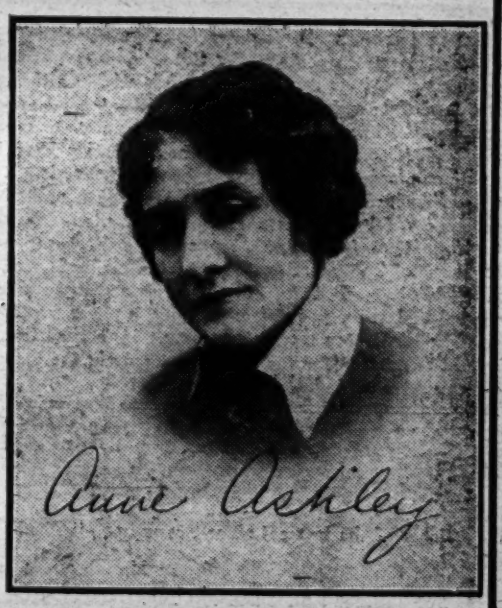


[Photo., Dobson Studio, Liverpool.

JOHN BARTON
AND
ANNE ASHLEY

Greetings to All.

IN ACTIVE PREPARATION.
NEW EDITIONS OF
"CANAL-BOAT SAL"
AND
"ADAM THE SECOND."



[Photo., Dobson Studio, Liverpool.

LEONARD L. FISHER AND SYLVIA LEA

England's "Own" Ballroom Dancers.

GREETINGS TO ALL FRIENDS

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Thanks to LEW LAKES AGENCY for ALL THE WORK WE HAVE.

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CLEVER COMEDY COUPLE.

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ter-time?" and "The Quack Doctor," the latter especially being well received. Mr. Fred A. Marston impersonates the Wolf impressively; and Mr. Geo. Russell cleverly interprets the Spider. Mr. Ernest Selig gives a remarkably faithful imitation of the Dog, his antics being a delight to both young and old. The Dainty Danes skilfully execute their dances, and pleasantly sing, "I Want Someone to Love Me." The McGuffin troupe of dancers do excellent work, and effectively submit the number, "Peaches Down in Georgia." Concertina and bagpipe solos by Miss Rena Hall form a feature of the entertainment; and Miss Annie Mortimer's contributions as principal dancer are noteworthy for their gracefulness. The Butterfly and Flame dances of Mlle. De Dio are among the joys of the evening.

"ALADDIN" AT MANCHESTER.

On Thursday evening, the 18th inst., the Wylie-Tate pantomime, "Aladdin," was put on at the Palace, Manchester. This is the fourth in succession of the Wylie-Tate productions, and the same talent has been employed upon it as hitherto, including the masterly staging of Mr. Gus Sohlke. The book—by Lauri Wylie and F. Maxwell-Stewart—tells the plain story of the wonderful lamp without obscuring the broad details, which really dominate the action and make the show coherent as a whole. A number of light lyrics have been contributed by Clifford Harris and "Valentine," and the music has been composed, selected and arranged by Jas. W. Tate. Fourteen scenes depict the story, and these are from the brushes of Ronsin, Marc Henri, Laverdet, Philip Horoden and Bruce Smith, every one of them helping to create the atmosphere of the China of Fairyland. The Market-place of Pekin is an especially magnificent set, while claims to imaginative beauty are established by The Garden of Jewels, The Courtyard of Aladdin's Palace, and the final picture of China in Plum-Blossom Time.

Miss Ella Retford is seen in the part of Aladdin, and her merry and vivacious personality does her excellent service. She has several good songs, namely, "Emmeline," "Mammy o' Mine," and "Peaches in Georgia," the latter being one of the hits of the show, it is so excellently rendered. Miss Daisy Bindley makes a charming partner as the Princess, taking a hand in the fun, and contributing many vocal items in pleasing style. As Aladdin's rival to the hand of the Princess, Pekoe, the wicked Vizier's wicked son, Mr. Lupino Lane has an easy command of the comic side of things, and is responsible for much merriment. His rendering of the song, "Where Do Flies Go in the Winter-time?" shows that he can "put a song over" with the best. He has also his special comic agilities to draw upon, and gives a fine exhibition in an acrobatic demon scene. Another big source of mirth is Miss Nellie Wallace, whose impersonation of the Widow Twankey is very funny, and her speciality work includes the song about the "Warming-pan" and "Tally-ho," while in every scene in which she appears her gift of burlesque is amusingly evident. Incidentally there is a burlesque dancing act (International), in which the four principals mentioned give turns and are supposed to be but fourteen years of age, while an interrupter in the audience protests against their being kept out of bed. Mention must be made also of the happy ensembles of well-trained and clever children, who help to feature various songs. Good work is added by Mr. Albert Darnley as Abanazar, Mr. Edwin Adeler as the Emperor, Mr. Wallace Lupino as the Vizier, and—among the immortals—Mr. Richard Norton and Miss Lilian Gilbert.

WILLIE ROLLS.
THE SENSATIONAL STAR.

"THE BABES AND ROBIN HOOD" AT NOTTINGHAM.

Mr. Harry Ray and Miss Lillie Calden's pantomime, presented on Monday, the 22nd, at the Grand, Nottingham, is constructed on lucid and entertaining lines, well calculated to please. The tale is told in nine excellent scenes, in which local reference is cleverly interwoven, and the scenic artists have displayed their talents in some beautiful stage pictures. The book and lyrics are by Mr. Alfred Clinton, who weaves a charming story of the Babes and

[*Photo., Claude Harris.*

MISS IVY POLE.
Jack, "Jack and Jill," Royal, Bath.

the Sherwood Forest outlaw. The incidental music, by Mr. Harold Bevan, is melodious and lively, and he also carries out the duties of conductor of the orchestra with ability. The costumes are elegant and tasteful, and adorn the many pretty girls who wear them. Hermyn's spectacular Fairy Fountain is an attractive speciality that gives the utmost pleasure to all, and a big success for the production may be predicted.

Miss Lillie Calden gives a forceful and whimsical embodiment of Dame Whiffen, nurse to the Babes, and contributes in vivacious style "Roses and Radishes" and "Tally Ho!" a rousing hunting song. Miss Nell Calvert makes a handsome and dashing Robin Hood, and tastefully renders her songs, "Give Me the Moonlight" and "Where Did You Find the Lady?" Miss Olive Melba charmingly portrays Maid Marian, singing with delightful freshness in "Take Me Home to Old Manhattan" and "Oh! Billy." Two capital duets are also submitted by Miss Calvert and Miss Melba, viz., "Till We Meet Again" and "Childhood, Wildhood Days." Miss Milly Grey is a fascinating Will Scarlet, making a great hit with "Mr. Pussyfoot" and "The Worse You Are, the More the Ladies Love You." Miss Victoria Wright, a cheerful Phyllis, well emulates that character in the song, "Everybody Loves Their Li'l Old Home." The Fairy of Miss Blanche Merryweather is an artistic performance. Miss Julie Harris (Harry) and Miss Kitty Lingard (Gracie) sing excellently "Mandy and Me" and "You're Some Wonderful Girl"; while the Babes, Misses Rene Faye and Lydia Francis, gain appreciation for their rendering of "Little Dutch Doll." A number of local children were introduced in a song-scena, "Down in Slumberland," and, with Mr. Alfred Clinton as Santa Claus, a thoroughly effective scene is enacted. The Robbers are exploited by Mr. Harry Ray and Mr. Alfred Clinton, and their funny business keeps the house rocking with laughter. Mr. Clinton is heard in the number, "It is Never Too Late to Love a Girl," and he, with Mr. Ray, earns hearty applause for a comical duet and dance. Mr. Charley Preston presents a droll portrayal of the Bold, Bad Baron, and humorously submits "Where do Flies Go in Winter-time?" Miss Dorothy Hopson is a graceful and expert principal dancer, and Kitty Brewster's Six Ontarios troupe of dancers perform terpsichorean wonders.

"CINDERELLA" AT OLDHAM.

The pantomime last week at the Grand, Oldham, is provided by Mr. and Mrs. Fred Buxton. "Cinderella" is played by a capital company, with Miss Mildred in the title-rôle. Mrs. Buxton appears as Sunbeam, and the cast also includes Misses Dollie Hook, Mona Langford, Jessie Doreen, Edie Warner, Joy Reece, Dolly Wain, Marie Ellerslie, the Four Little Mites, the Five Jukes, the Douglas Sextette of Dancers, Midge Harvies' Eight Curios, and Ethel Foote, Messrs. Walter Gatty, Norman Langford, Alf Corrie, Wal Barker, and a powerful chorus and ballet.

"CINDERELLA" AT PLYMOUTH.

Geo. S. King and H. D. Parry opened the pantomime season at the Grand, Plymouth, on Monday, the 23rd, with a picturesque version of "Cinderella." The producers are Mr. and Mrs. John Walters, and the enthusiasm of the large audiences during the week show that they have made a successful appeal to popular tastes. The book is by Mr. Walters, who has faithfully followed the traditional lines of the story, except that the quest for the owner of the slipper is cut out. The costumes, designed by Mrs. John Walters, are a fine blending of tasteful style and harmony of colour. The scenery, by Fred A. Jones, is worthy of the general excellence of the production, each of the seven scenes being the work of an artist who eschews tawdriness, and interprets the spirit of the best loved of fairy tales.

The selection of the cast is a thorough justification of the judgment of the producers, because while all the principals are admirably suited to their respective roles, it is difficult to put a finger on a weak spot. Miss Veronique Delsace is a very winsome Cinderella. She gives just the touch of plaintiveness to the neglected "Cinders" that makes her vivacity as the heroine of the ball all the more enjoyable. She is also an excellent contralto, and her singing of "Back From the Land of Yesterday" is excellent. Miss Elsie Wallace, the Prince Charming, has a fine stage presence, and without being unnecessarily obtrusive, knows how to make the most effective use of it. She, too, sings well, and the duet, "Till We Meet Again," between her and Cinderella, is one of the best numbers rendered. Miss Evelyn Vernham is a spirited Dandini, scoring in "Wherever the Girls Are You'll Find a Jack Tar," and is a graceful dancer. Miss Madge Madgwick is as beautiful as a fairy godmother should be, and the scene, Where the Fairies Dwell, is very fine in conception and execution. The fairy ballet is brilliant, and as faultless at the first performance as would be expected after a week's run. The introduction of Penman's Four Wonderful Nibs is an artistic touch. They dance prettily, and give a clever acrobatic turn, in which the set pieces are very graceful. From this scene Cinderella departs for the ball in a fairy coach, drawn by a couple of exquisite little cream ponies after the minstrel, Mr. Ernest M. Hargreaves, a baritone of great purity and range, has sung "I Passed by Your Window." He also appears in the first scene, The Forest of Sunlight, and brings down the house with his singing of "That Old-fashioned Mother of Mine."

The comic side of the pantomime is strong. Alf. Mayall is a first-rate impecunious baron. His patter is good, his local allusions pithy without being offensive, and his make-up and mannerisms irresistible laughter-provokers. His greatest vocal success is "Cab-bages, Ca-beans, and Car-rots." Percy Kingswood and Charles Elstree provide entertaining contrasts as the Ugly Sisters—the first rotund and comical, the second lanky, angular, and awkward. They are very funny in "I'm a Good Girl Now," with a screaming ensemble, by the Lancashire Jazz Band Company, as a climax. Charles A. Falla as Buttons proves himself a born comedian. He has a natural humour and whimsicality that compels laughter. His parody on "All the World will be Jealous of Me" is very funny. Harry Bowden and Edward Pare are the brokers' men, and the latter's singing of "The Farmer's Boy" is immensely popular.

The music, composed and arranged by Albert Rigby, the musical director, is bright and catchy, and his work, in conjunction with that of Cissie Rigby as chorus mistress, and Madame Verona, ballet directress, who both distinguish themselves, is worthy of praise.

"ALADDIN" AT BOURNEMOUTH.

"Aladdin," as presented on Boxing Day at the Theatre Royal, Bournemouth, appeals essentially to the children. Plenty of knockabout fun delighted the young hearts, while their elders found entertainment in the feast of colour the Orient provides, the excellent ballet-dancing, and funeful melodies. The book follows traditional lines, and the culminating scene, the Hall of Gold, formed an effective and artistic round-off to some eleven well-presented scenes. One of the song successes of the evening was "Where Do Flies Go in the Winter-time?" rendered by Mr. Peter Fannan. "That Old-Fashioned Mother of Mine" was well received, and other outstanding numbers were "Cairo,"

(*Continued on Page 28.*)

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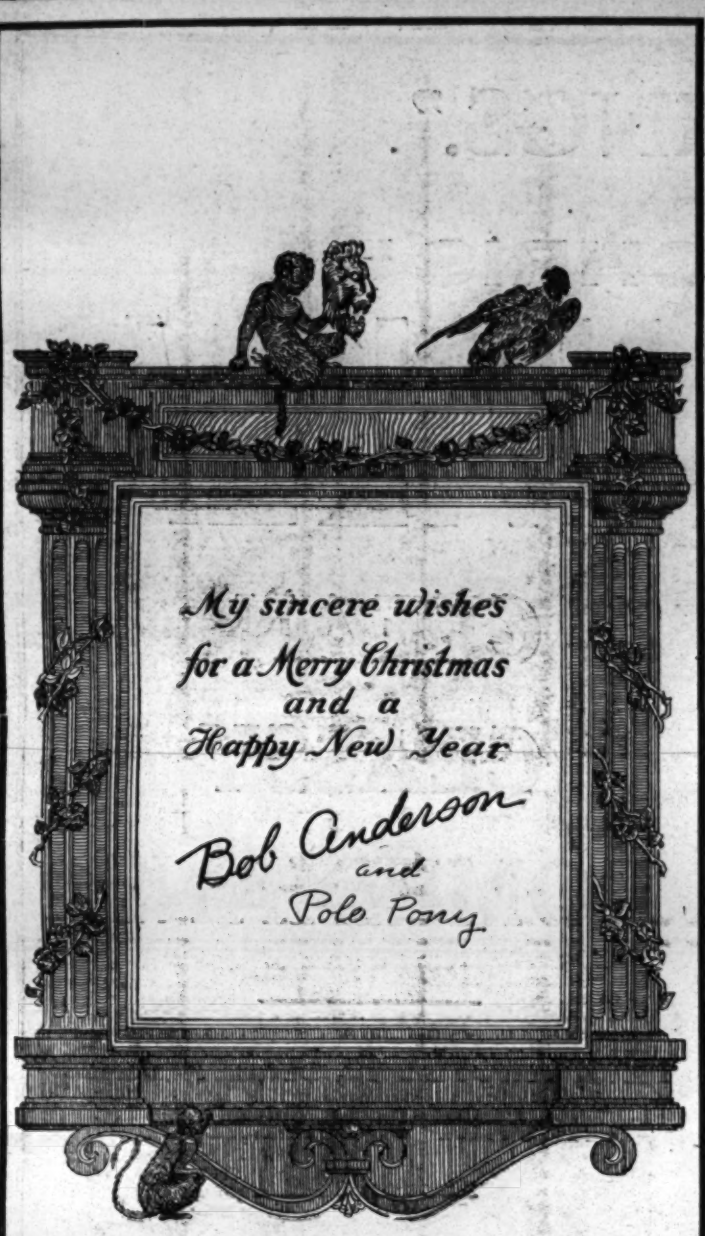

"Don't You Ever Feel Lonely?" and "When the War is Over."

A big share of the honours went to Peter Fannan as Abanzar, and Keen and Waller as a pair of Oriental sleuth-hounds. Mr. Fannan possesses boundless energy and is naturally funny, and much of the success of the show was due to him. Keen and Waller, besides lending excellent support all through, fairly brought down the house for their special contribution, an acrobatic one, with the aid of a table and barrel. Miss Maxine Lincoln played Aladdin with expert touch, and her "Old-Fashioned Mother of Mine" was well applauded. As the Princess, Miss Dorothy Westall sang excellently and spoke her lines with unusual clearness and charm. Miss Dorrie Scott proved a winsome little figure as Chee-ki, and her handling of the part could not have been improved upon. Mr. Reginald P. Rutter was a humorous Widow Twankey. Miss Lola Raine was a dashing Pekoe, and her principal song was well applauded. Mr. George Bishop put in useful work as the Emperor, and the Immortals were admirably presented by Miss Dolly La Fane as the Slave of the Ring, and Mr. J. Anthony Snaith very excellent in make-up as Geni of the Lamp. The Norman and Saxon Troupe, including Vera Temple and Gladys Towerzy, were responsible for some effective ballets and speciality dances. The pantomime was produced by Mr. James R. La Fane, under the direction of Messrs. F. Leslie Moreton and Guyton Heath.

"ALADDIN" AT BILSTON.

Jack Arnold's Christmas pantomime, "Aladdin," opened at the Royal and Hippodrome on Monday, the 22nd. The twelve scenes include the Temple of Osirus, Market Place, Pekin, Aladdin's Palace, Palace in the Sky. The chief characters are played as follows:—Aladdin, Gertie Gordon; Princess, Sybil Hanks; Genii of the Lamp, Effie Kay; Widow Twankey, Frank Boye-Benton; Emperor, Roland Hughes; Grand Vizier, Scott Glenn; Wishee Washee, Philip Sheridan; Abanazer, S. H. Darwood. Specialities are provided by Frank Boye-Benton, impersonator and toe dancer; Hughes and Darwood, duettists and burlesque artists; Ray and Renee, quartette acrobatic dancers; Lang and Lester, comedians and dancers; Scott Glenn, Scottish comedian; K Sisters and Kathleen, featuring the latest novelty dances. The musical arrangements are under the direction of Mr. S. Soothill.

"CINDERELLA" AT BRIGHTON.

Pantomime, Produced at the Grand Theatre on Boxing Day.

Mrs. Kimberley had the satisfaction of seeing her theatre, looking very handsome in its new white and gold decorations with crimson hangings, crammed with delighted audiences at both the matinée and evening performances on Boxing Day, and of listening to oft-recurring rounds of applause which augured well for a long and successful run. Pantomime patrons here have been trained by previous productions to expect elaborate mounting, an abundance of straightforward singing and dancing, and a torrent of fun. In none of these anticipations has Mrs. Kimberley disappointed them. In fact, in point of scenery the unfolding beauties of "The Sunbeam's Fairy Boudoir," the "Royal Ballroom," and the "Transformation" go far to eclipse previous efforts in the direction of scenic splendour here. Then the musical part of the pantomime embraces a whole galaxy of songs and concerted pieces which "catch on," and the fun is maintained at a high pitch throughout by a fine company of comedians.

As Prince Perfect Miss Ruby Kimberley shone forth as the bright particular star of the firmament on Boxing Day. Her pleasing, unassuming manner ingratiated the Prince at the start. Miss Kimberley also possesses the invincible charm of youth. Her acting is spontaneous and natural; she never strives over making an effect. Her work throughout is captivating and fascinating. Add to this that she is equipped with a dashing figure, expressive features, and a pleasing singing voice, and her triumph as "principal boy" is explained. Her songs, "Why Didn't You Tell Me?" and "If You Could Only Care," are rendered with infectious feeling, "Finicula," with riotous abandon to the theme, "Yama, Yama," with an easy mastery that induces the gallery to sing the chorus for her.

Cinderella is daintily acted by Miss Rose Hignell, whose songs are also admirably rendered. The Ugly Sisters are presented with great originality and humour by Misses Gladys Hay and Doris Crawford, a versatile twain who joke, burlesque, sing, and step-dance into great popularity. "If I Can't Find My Way Home" and a coon duet are also included in their contributions. Miss Katie Marsh sings well, and carries herself with style as Tofferini, and Miss Nina Fox and Miss Lily Pickard exhibit fitness for the parts of a Flapper and the Fairy Godmother.

Mr. Joe Redfern fills in a capital background of comedy as the Baron, and makes a hit with "Roses and Radishes." Mr. Freddie Ross is a most energetic and successful Pimples, one of his sallies—trying to get locked up—convulsing the audience with long-continued laughter. His songs, "Where do Flies Go in the Winter-time?" and "I Must Get Married," by Twelve o'Clock To-night," as well as his duet with the Baron, "What a Shame," win high favour. The Brothers Christo are very funny as broker's men and in other guises, and create loud laughter with "Excelsior" as a burlesque duet; and Mr. Reg Wentworth cuts a fine figure as Dandini, besides giving excellent renditions of "Mandy and Me" and "Panama."

"CRUSOE" AT DEWSBURY.

"Robinson Crusoe" is the Christmas pantomime attraction at the Dewsbury Theatre Royal. Mr. Arthur Hart and Mr. Byam Wyke are responsible for the book, and Mr. Hart is the producer.

Miss Nellie Lewis is the Crusoe, and fairly revels in the part. She has a pleasing voice, and uses it to great advantage, while her dancing is deserving of commendation. Miss Maisie Ashley as Polly Perkins is well chosen, her singing and dancing being worthy of the hearty applause accorded her.

The principal comedian is Mr. Bobbie Burns, who plays the part of Billy Crusoe. He is a Dewsbury favourite, and his quaint sayings and mannerisms provoke roars of laughter; indeed, there are no dull moments whilst he is on the stage. Mr. Jack Trent makes a capital Will Atkins, his encounters with Billy being most amusing; he is also responsible for the stage management. Mention should be made of Mr. Arthur Brandon, who makes an ideal dame. Mr. Jack Colvil gets through a great amount of good work, and with Miss Annie Tate contributes an excellent speciality act.

A special feature of this production is a capital Scotch and Irish scena by the Six Iris Girls. Messrs. Tom E. Poole and I. Kerno score as Capt. Stern and Bo'sun Starn. All the other parts are in capable hands, and include The Linfords as Davy Jones and Marina, Mr. Harry Lacey (the King), Miss Norah Poole (the Princess), Miss Sadie Logan (Susan). Specialities are also introduced by The Linfords and the Brothers Poole.

All the numbers are pleasing, and prominent amongst them are "Christen Our Boy," a big scena, in which practically the whole of the company appear; "Sad Heart that Never Rejoices," "Kidnap Me," and "Oh, Erin." There is an attractive chorus who sing extremely well. The scenery and setting leave nothing to be desired. Mr. Syd Violet is the musical director, and the management is in the hands of Mr. Arthur Turnbull. Altogether an enjoyable production.

"KING COLE" AT DUBLIN.

The annual Gaiety pantomime opened to a bumper house on Boxing Day. The popular nursery rhyme, "Old King Cole," is the chosen subject, written by R. C. Oldham and T. Royal, with music by S. P. Swanson, an augmented orchestra under the direction of Mr. W. S. Nabarro, with elaborate scenery by Messrs. R. C. Oldham, C. Hall, and J. G. Donaldson, the electrical and mechanical effects by Messrs. H. Morrison and B. W. Kinninmouth, the entire production being presented under the personal supervision of Mr. Fred W. Warden, assisted by Mr. Sidney Lennox. The pantomime consists of eleven scenes: the Palace Gardens, the Mountain of Ice, the Hall of Sweets, and the Hall of Knights scenes being of especial beauty, with gorgeous ballets in each; a special mechanical scene, Train v. Motor, receiving much applause.

The company is an especially strong one. Miss Dorothy Vaughan (prince) made a dashing principal boy, the possessor of a winning personality, an attractive stage presence, and an unusually sweet voice. She won instant popularity, her best numbers being "If You're Irish, Come Into the Parlour," "Because of You," "Everything is Peaches Down in Georgia," and "If You Could Care." Miss Moya Nugent (princess) made a captivating and winsome principal girl, her dancing being a rare treat, and her song, "Micky," coming in for much applause. Rupert (Court Herald) and Elsie (Regent's daughter) were capably presented by the Sisters Gaye, a clever pair of singers and speciality dancers, their number, "My Iceland Queen," followed by a well-executed dance, fairly bringing down the house. The comedy work is one of the best features of the production, Mr. Dick Henderson (Micky) proving himself a comedian of abounding talent, his many gags and funny mannerisms keeping his audience in roars of laughter throughout. He has several good numbers, his best being "Cabages, Ca-beans, and Ca-rots"; "The Good Ship Yaka Hickey Dula"; and an amusing tongue-twister, "I've Just Swopped my Silver Swiss Wrist Watch." He is ably assisted by Mr. Fred Beck (dame), who helped considerably towards the comedy success of the production, his song, "I Can't Find my Way Home," causing much merriment. Messrs. Naughton and Gold, a pair of sterling comedians, excelled themselves in the art of amusing, their comedy boxing match, quaint dancing, and amusing cross-talk simply convulsing the house. The Valdo Bros., in an up-to-date speciality acrobatic act, performed with exceptional neatness, receiving well-deserved applause. Miss Una Worth (fairy queen), the possessor of a voice of exceptional richness and range, was encored for her number, "Break of Day." Mr. John Donald (demon) was distinctly good, his rendering of "Let me Love Thee" (Ardite), proving him a baritone worthy of grand opera. Special mention should be made of The Baby Violinist, a tiny tot of tender years, whose playing reached a high standard. Messrs. James Willard (the wandering king) and Arthur Preston (Potty, the Regent), played their respective parts with much success. Miss Kitty Denton's Eight Sunrays, a clever troupe of dancers, helped considerably in several of the song numbers, being also warmly applauded for a couple of original ballet numbers, the entire production, running without a hitch from start to finish, proving itself one of the best all-round pantomimes submitted by Mr. Fred W. Warden for many years.

"ALADDIN" AT DUDLEY.

On the opening night of Mr. J. Bannister Howard's "Aladdin" at the Dudley Opera House, the theatre was packed in every quarter, and so a most successful run is assured. The essentials of the well-known story are retained, and a great deal of humour has been judiciously sandwiched between Aladdin's progress from poverty to untold wealth and the winning of his greatest prize, the hand of the Princess in marriage.

The scenery is magnificent, especially the interior of the Cave, the Desert of Despair, and the Great Throne-room, while the dresses are beautiful. Many novelties are introduced, and the special dances of the Sisters Orlee Quartette are deservedly well received. Miss Rey Royce makes an ideal Aladdin, infusing the required amount of "go" into the title-rôle. One of her best songs is "I Want Someone to Love Me," for which she is heartily applauded. Miss Benjamin is also very successful. She has a well-trained voice and acts well. Mr. Leedham Stanley is a very humorous Widow Twankey, in a perfect get-up. Some of his sallies are real hits. Moore and Moore also contribute greatly to the merriment, and there is not a dull minute when they are about. A great hit is achieved by Miss Campbell, who gives "That Old-fashioned Mother of Mine." The chorus is thrown on to a sheet and is taken up heartily by the audience. Many novelties add to the success. Among these reference should be made to a turn by a number of the chorus girls, prettily dressed, who, when they turn round, however, are seen to be so many policemen. When they embrace the policeman taking the girl, as it were the effect is very funny.

(*Continued on Page 36.*)

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MISS LESLIE ELLIOTT. The Girl at the Piano.

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"CINDERELLA" AT FERNDALE.

To Mr. Henry L. Osmond, in conjunction with Mr. E. W. Palfryman, falls the honour of being the first to produce a Christmas pantomime, "Cinderella," at the New Theatre, Ferndale. This theatre was packed to its very utmost on the opening night, and if this is any criterion for the reception that was given the company for their excellent performance, it can be safely said that there is a successful run in store for this pantomime. Everything went away with a "bang," and without a hitch of any kind right from the commencement to the fall of the final curtain. The production is prettily staged and dressed, the beautiful scenery, with the excellent lighting effects, receiving hearty praise. The chorus is one of the finest heard in the district, and is a credit to Mr. Osmond. Mr. Orchid's Juvenile Toyland Troupe features in a speciality, and one item, the toe dance, brings rounds of applause. The Crichton Trio are also very prominent as speciality dancers. Miss Hilda Playfair, in the title-role, is a winsome principal girl. She possesses a wonderful voice, her top register being very fine. In her rendering of "The Lark" she brought the "house down." Prince Charming was admirably enacted by Miss Rona Riden. Her renderings of "Till We Meet Again" and "Home" were particularly well done. Miss Agda Osmond as Dandini stands out prominently. She sings remarkably well, and is heard to advantage in "Moontime." The Ugly Sisters were enacted by the Sisters Sherry, who were very amusing in their "make-ups." "Tails Up" and "Where Do Flies Go in Wintertime?" were their two popular items. Mr. George Bury was a typical Baron, and interpreted this character in a clever manner. He was very amusing with his rendering of "Me and My Wife." Mr. Tommy Francis was an ever-popular Pimples, and caused hearty laughter. His patter and gags, and his work with the Baron was very original. The Fairy of Miss Kitty Cooke was another admirable impersonation, and the scene in which she takes away Cinderella in a dream, forms a big novelty; whilst Miss Beth Kitson was a stately Sophia. The music, composed by Lieut. J. Orde Hume, L.F., is very attractive, and the efficient orchestra, under the control of Mr. Chas. Ashman, adds much to the success of the performance.

"ALADDIN" AT LEEDS.

A very successful opening pantomime of Mr. Francis Laidler's "Aladdin" was given on Tuesday evening, the 23rd., at the Theatre Royal, Leeds. Miss Mona Vivian, in the title-rôle, was an instantaneous success, her work throughout being excellent and her humour positively infectious; particular mention must be made of her series of burlesques with the principal comedian, Mr. G. S. Melvin, who, as Abanazar, made a big hit, his easy style, versatility, and clever dancing appealing to all. Two of his best numbers were "Where Do Flies Go in Winter?" and "Hats Off to the Stoker," wherein he introduces a clever dance. Ben Obo, as Widow Twankey, makes a capital Dame, and with his brother Jim (Wishee Washee) adds greatly to the fun-making.

Miss Aimee Stewart possesses a sweet voice and makes a dainty principal girl. Mr. Douglas Burley, as the Grand Vizier, does some fine acrobatic work, and, with Abanazar, is responsible for some clever burglary business. Miss Gwladys Stanley, as the Vizier's son, and Miss Vere Joyce (Saucee), are excellent as second principal boy and girl, and Mr. Reginald Crompton, as the Emperor, is very impressive. A feature of the production is the clever and dainty dancing of the Twelve Little Sunbeams, and great credit is due to Miss Daisy Griffen, the ballet mistress. The entire production is beautifully dressed, and of the twelve delightful scenes three stand out prominently, namely, The Willow Tree Gardens, Aladdin's Palace, and The Garden of Roses. There is not a dull moment in the whole of the pantomime, which should certainly rank as one of the finest pantomime productions ever seen in the city.

"TOM, THE PIPER'S SON," AT LEEDS.

The reputation of the Grand, Leeds, for spectacular productions was fully maintained on Christmas Eve by Mr. John Hart's pantomime, "Tom, the Piper's Son," specially and cleverly written by Mr. R. C. Oldham, who is also responsible for six of the nine most elaborate scenes. The cast is of all-round excellence, though it is to be regretted that Mr. Arnold Richardson was at the last moment unable to appear owing to illness and Mr. Edmund Page was called upon to take the part of King Thingummy of Nevermindia, which he did in fine style. Miss Beatrice Hunt made a most attractive Princess Alecia, and Reuben (a pedlar) was daintily presented by Miss Beatrice Allen. Mr. Hal Bert, as the Piper's Son, was very clever, his witticisms and contortions convulsing the house, and, with the Pied Piper (Mr. Laurence Caird), he was responsible for much of the merriment. Mr. George Miller makes a delightful Dame Trot, and his tongue-twisting song, "Shoe Shops," was exceptionally well rendered. Mr. Angus Strong, as the Demon, sang a delightful number, "The Broad Highway," which received hearty applause, and Miss Hilda Simpson gave a clever exhibition of dancing. A novel feature was introduced in The Land of Fairy Tales, every character being so well portrayed that the index in the orchestra was only necessary for the shortest memories. The dressing and scenery were first-class, and a record run is assured.

"CINDERELLA" AT LEICESTER.

The Royal Opera House, Leicester, stands high in their Christmas pantomimes, and great things were expected this year, when Messrs. Milton Bode and J. F. Graham submitted on Boxing Day their delightful version of the always popular fairy tale, "Cinderella." It is packed full of good things, and the authors, Messrs. A. M. Thompson and Robert Courtneidge, have woven round Cinderella a story that can be thoroughly enjoyed by old and young alike. The pantomime has been produced under the sole stage direction of Mr. J. F. Graham, a gentleman who has many notable successes to his credit, and he is to be heartily congratulated on the perfection which he has reached this year. The production is beautifully staged, the costumes being in excellent taste throughout. Good work is also done by the large operatic chorus and augmented orchestra, under the direction of Mr. Tom Sutton, who, with Mr. Alfred Haines, has composed and arranged some specially charming musical numbers. The pantomime is in two parts of eleven scenes, and the scenic artists, Messrs. Conrad Tritschler, K. J. McLennan, W. R. Coleman, and R. McLeery, are to be complimented on their many exquisite scenes, which delighted everyone. The dances and ballets have been specially arranged by Miss Winnie Clark, who deserves much praise for the admirable way in which she has carried out her share of the work. The Eight Electras troupe of dancers have been engaged, and are deservedly popular. Altogether, "Cinderella" is well worthy of Leicester's premier theatre, and we are confident that the enterprise displayed by Messrs. Milton Bode and J. F. Graham will be rewarded by full houses during the whole of the run. The acting manager for the pantomime is Mr. A. E. Drennen, with Mr. Harold Barrasford as stage manager. Mr. W. R. King is Messrs. Milton Bode and Edward Compton's courteous business manager of the Royal Opera House and Theatre Royal.

A company of all-round merit have been secured, who all do their level best to make the "show" go with a swing. Miss Olive Fox, who is possessed of a fine stage presence, made a dashing Prince Rudolph, and was in every way a thorough success. She sang her songs in telling style, and was very popular and deservedly encored for "Till We Meet Agan," "Now There's Peace on Earth Again," and "He's a Nut." Miss May Ralph made a charming and altogether winsome Cinderella. Possessed of a good voice, she rendered her songs with effect, and, like her lover, Rudolph, was encored for "Why Didn't You Tell Me?" and "I'm Missing You All the while," which are sure to be popular. Miss Amy Brownson is a smart little comedienne, with plenty of energy and go, and made a hit with her song, "Kidnap Me," which she gave in a captivating style. Miss Aline Ellis, as Gaston, did well, and sang "Dreams of Long Ago" with success. Miss Doris Merrett was very good as Princess Roxana, and her song, "When Love Peeps in the Window of Your Heart," proved most acceptable to the audience. Miss Leslie Graham delivered her lines as the fairy godmother in a distinct and charming manner, at once captivating the hearts of the audience.

Coming to the male members of the cast, Mr. Eddie Walker as Choddles created endless merriment in all parts of the house, and his songs, "Cab-Bages, Ca-beans, and Car-rots," and "Brown Bread, Brown Bread," both of which were interspersed with excellent patter, earned for him a hearty reception. Another mirth-compelling and clever comedian full of resource was Mr. Nat Lewis, who was very popular

[*Photo., Hana.*

MISS MAUDIE FRANCIS.
Little Red Riding Hood.
T.R., Nottingham.

as the dame, Daisy. His song, "Where Do Flies Go in the Winter Time?" proved to be both amusing and popular. The Dandini was Mr. Clarkson Rose, who is both a very good actor and vocalist, deservedly made a hit with his songs, "The Political Music Hall" and "Eggs, Eggs, Eggs," and scored a success in his duet with Miss Brownson, entitled, "I Shall Always Love You." Mr. Roddey Hughes as the Baron Archibald was good, and at the same time thoroughly amusing. His song, "Can You Tame Wild Wimmen?" was provocative of plenty of laughter. The knockabout business of Messrs. Jock Hood and Jack Peters as Cop and Catchem was cleverly executed, and created much merriment. Miss Rita Rae Vivien made a capital Arethusa, and Miss Joyce Carr and Miss Millicent Elliott appeared as Malevolento and Icicle. Mention should be specially made of Cinderella's toilet scene, where she entered her beautifully illuminated carriage, drawn by four diminutive ponies. This scene created rapturous applause in all parts of the house. Altogether the pantomime is one of the best that has been seen in Leicester.

"JACK AND THE BEANSTALK" AT LIVERPOOL.

This production, which was given at the Liverpool Olympia, has all the essential elements of genuine pantomime, and its reception on Wednesday evening last by a large and enthusiastic audience was such as to indicate that it will have a successful two months' run at that house. It has heaps of fun, and some magnificent stage pictures, which show that the colour blending has been done with extreme care. The lines of the old story are closely followed, the scenes showing the cattle fair, where Jack sold the cow; the dame's backyard, into which the beans were thrown; the giant's library and kitchen; and the palace of the King. In all of these there is much detail, which gives completeness to everything. The growing of the beanstalk is capitally carried out, and the giant's library, with all the massive volumes scattered about, is a fine example of "relief" work which reflects the highest credit upon the painter thereof.

Miss Dorothy Ward, who always enjoys great favour in the Mersey city, is principal boy, and had a rousing reception for her songs, among which were "Give Me the Moonlight," in which she is joined by Miss Mabel Harley, the principal girl, and "That Old-fashioned Mother of Mine," which earned rounds of applause. Shaun Glenville as the Dame holds his audience from start to finish, and his antics provoke shouts of laughter. Among his best songs are "Profiteers," a parody on "Don't You Remember Sweet Alice, Ben Bolt?" and "If You're Irish," the latter on the opening night earning for him a bouquet of selected vegetables, and many suspicious-looking bottles of liquid, handed to him across the footlights. His "George Washington" conversation with an intelligent little girl was exceedingly funny, as was also his "eviction" from the Dame's cottage.

Jay Laurier also contributed greatly towards the pantomime's success. His humour was natural, and he managed to score many points, while the rendering of several songs had well-deserved recognition. Among these were "What are Little Girls Made Of?" and "I Want Something to Practise On," the latter being funnily interrupted by the squalling of a baby. It was quite a good item. Miss Mabel Harley played the Princess in neat and becoming manner, and had several numbers which she sang in artistic manner. Her "Fairy Tales" proved a pretty little episode, the various immense books in the giant's library opening and revealing children representative of characters in nursery rhymes. The grouping of these about the stage had a very nice effect, and won rounds of applause. Others foremost in the cast were Mr. Fred Edwards (a funny King), Kiddy Kennedy (a talkative little Sarah Jane), Walter Hubert (Giant), The Prenders (comedians, who also represented the Cow), and Bessie Saville (Fairy), while Miss Violet danced gracefully. A feature of the production was the presence of the giant's children, ranging in stature from 2ft. 6in. to 18ft. This was a source of great gratification to the younger members of the audience.

Messrs. Wylie-Tate are to be congratulated on this annual, which was staged in excellent manner by Mr. Gus Sohlke.

"SINBAD" AT SALFORD.

Messrs. E. C. Jazon and M. Montgomery's panto., "Sinbad the Sailor," came from Birkenhead Hippo., and continued this week at the Hippo., Salford, where it is doing well. Miss Grace Collins and Mr. Leo Fields are principals, and do much good work, being ably assisted in the fun by Melville and Mayo. The dressing and scenery are all that could be desired.

"FORTY THIEVES" AT BRIGHTON.

Mr. K. Heaton Aaens has produced the "Forty Thieves" on the Palace Pier with a long list of excellent artists, gorgeous costumes, a splendid scenic equipment, and a fine Oriental flavour. The dramatic episodes of the famous story are not insisted on. Coghia Hassan, the captain of the band of brigands (who is acted by Mr. Charles Carte with much realism and truculence), frequently draws his sword, but never to do deadly execution. It always returns peaceably to its scabbard. Herein is indicated the spirit of the production. The foundation is the time-honoured story, but the treatment is that of musical comedy, or rather of opera bouffe. The Barcarole from "Tales of Hoffmann" is introduced, and seems in a congenial setting. That Mr. Aaens has in this rightly judged the tastes of his patrons the reception of the production on Monday, when the fine theatre was crowded, leaves no room for question. The audience exhibited and expressed delight with the various scenes presented, and welcomed the songs, dances, and humorous interludes with enthusiasm.

The manager is fortunate in procuring Mr. Scott Alexander for the part of Ali Baba, one which he endows with a genial sense of fun. His manipulation of a telephone receiver, and also of a gramophone trumpet, were sufficient to send the audience into fits of laughter, and his harem comedy is side-splitting. Ali's spouse, Quizzi Baba, is quaintly played by Miss Flo Cecil, whose characteristic song, "If I Find My Way Home," is real comedy. A special hit is made by Little Billy Royston as the diminutive Abdullah. Though to the fore throughout the performance with songs, dances, and bits of acting, the audience never seem to get enough of this precocious and clever youngster. "I Try to be Good, but I Can't," "Thtop Your Thtuttering, Thammy," and a prolonged step-dance are amongst his numerous achievements. Cassim Baba is capitally represented by Mr. Barry Lanchester, who gets well home with the song, "Can You Tame Wild Wimmen?" Messrs. Harry Raynor, W. Scott-Gordon, Charles Carte, Harry Leonard, Stanley Welbourne, and Albert Silver also put in good work. In its lady characters the version is singularly strong, and they present a bewitching array in their wondrous costumes of the Orient. Miss Kitty Aaens introduces a well-varied series of Eastern dances as Morjianni, a part she performs with sinuous grace. Miss Elsie Lisle is a captivating Bedouin and sings delightfully. Miss Frances Perceval is a sprightly Ganem. Others of the dream of fair women comprise Misses Queenie Scott, Ruby May, Hilda Maas, Lulu Dunham, Dorothy Walton, Molly Pegler, Margaret Taylor, Bunny Raynor, Ethel Marsh, Lily Rosine, Beatrice Navesy, Marie Snow, and Bee Hissel. In addition to the long cast, there is a beauty chorus and the children fairy dancers of Miss Egerton Welch. The pretty scena performed by the latter won a very cordial reception on the opening day. Miss Joan Lanchester directs the orchestra with skill, and there are part-songs and other numbers of musical excellence which are much applauded.

"CINDERELLA" AT SOUTHPORT.

On Boxing Day Mr. J. Bannister Howard produced "Cinderella," his third annual pantomime, at the Opera House, Southport.

Poppyland is the scene with which the fairy story opens, followed by a wonderful Forest scene with tall trees and a waterfall in the background. Here it is that the Prince meets Cinderella again, and her Fairy Godmother tells her of her future happiness. The next scene is the Baron's Kitchen, where the fun is fast and furious, and later is shown Cinderella on her way to the ball in an illuminated coach drawn by four ponies. The Ballroom scene and the Prince's Palace are two of the most gorgeous spectacles of the pantomime.

Miss Ethel Holden is a sprightly principal boy, and possesses a beautiful and powerful voice. Her rendering of "I Beg Your Pardon, Dear Old England" is very

(*Continued on Page* 34.)

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MAGGIE BOWMAN	Fantine.
CISSIE SULLIVAN	Trim.
FRANK WOODVILLE	Carl the Hunchback.
MAY RAWLINSON	Fairy Truth.
PERCY DELEVINE	Biff.
BARNEY DIXON	Baff.
EDITH HARVEY	Jack.
GLADYS HAYDEN	Jill.

Date of Production.....Dec. 20th, Coliseum, Glasgow

"THE BABES IN THE WOOD."

ALBERT H. GRANT	Baron Redpole.
NORA BANCROFT	Robin Hood.
WINIFRED WELLS	Maid Marion.
MAY FRANSETTI	Will Scarlet
DAISY DELOME	Daisy Dimple.
FRED HILLIARD	Nurse.
MARION DAWSON	Martha, the scullery maid.
AIMEE BEBB	Cook.
GUS ELTON	Handy Pandy.
GEORGE HORROCKS	Little John.
BERNARD TURNER	Friar Tuck.
MAY MERRY, CYRIL SUMMERS	The Babes.

Date of Production.....Dec. 22nd, Empire, Leeds.

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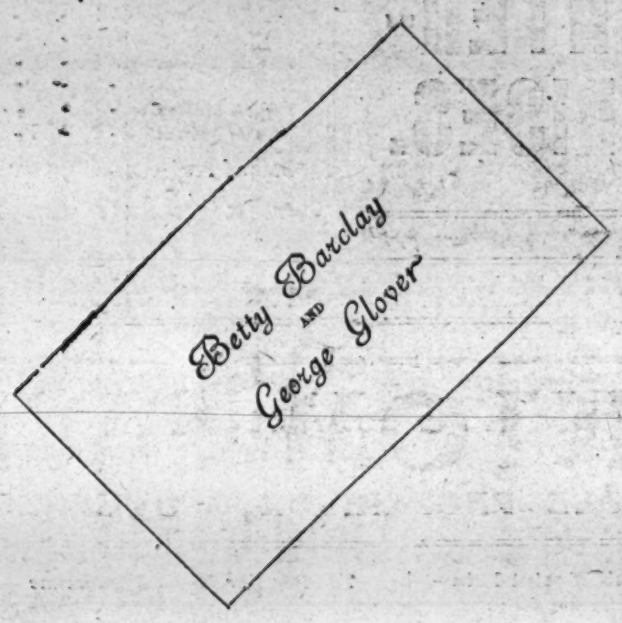

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LILLIE SOUTTER.

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"MRS. CRUSOE,"

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EDINBURGH.

effective, as is her "Give Me the Moonlight." Miss Alice Belfield makes a charming Cinderella, and is admirably suited for the part, her acting, singing, and dancing being excellent. Her voice is heard to the best advantage in "I Want Someone to Love Me" and "We Will Have a Golden Wedding." Miss Tina Frank, a dashing and attractive Dandini, made decided hits in "Everything is Peaches Down in Georgia" and "The Kingdom Within Your Eyes." Miss Elsie Baskerville, an ideal Fairy Godmother, possesses a sweet voice, which makes her rendering of "Why Didn't You Tell Me?" delightful. The parts of the two Ugly Sisters are excellently filled by Miss Dorothy Herries and Miss Jess Thorne. Miss Peggy Lovell, the Fairy Queen and principal dancer, is a prime favourite. The comedy of the pantomime is in able and experienced hands. Mr. Charles Leverton is very funny as the Baron, and, besides this, he has successfully carried out the onerous duties of stage manager. Mr. Johnny Schofield, jun., is a quaint and comical Pimple, making a great hit in "Roses and Radishes, Pansies and Peas." As Sexton Blake and Nick Winter, Messrs. George Asquin and Harry Benet show themselves to be resourceful and hustling comedians. Mr. Tim Playford makes a very good Cat.

The book is written by Mr. Fred Bowyer, and the music composed by Mr. George Burnley, who is musical director and general manager of the company.

An old-fashioned harlequinade is being played at the matinées, which are given daily. Mr. Charles Leverton makes an excellent Clown and Mr. Tim Playford a suitable Pantaloon. Crowded houses are confirming the success of the pantomime.

"BABES" AT MACCLESFIELD.

Humour is an essential part of pantomime, but it is not every production which can boast such an enlivening store of comedy as "Babes in the Wood," which is being presented at the Macclesfield Theatre Royal by Mr. Harry Mears. One of the most delightful things about "Babes in the Wood" is that the producer has always something fresh with which to entertain the audience.

The rôle of Bold Robin Hood is admirably undertaken by Miss Dolly Hudson. She gives a clever impersonation and her acting and elocution are good. Miss Maudie Tottle is a winsome Maid Marian, and plays in harmony with Robin Hood. As the Babes, loved by all except their wicked uncle, Norman Spain and Mamie May quickly gain the sympathies of the audience. Their acting is natural, and their "turns" are also good. Sir Stonewall Hardbake was impersonated by Charles Turner, who, although he had to assume a villainous aspect at times, was no mean contributor to the humorous side. Bert Hudson as Dame Wack-um, the Babes' nurse, was also a success as a mirth provoker. Two funnier characters than Harry Mears and Little Freddie Hackin as the robbers it would be difficult to imagine. The vocalists sing a quantity of catchy numbers, and the dances are cleverly executed. The scenery and dresses are in harmony, and the ensembles are well arranged. The last scene, that of a grand hall in Robin Hood's Palace, is a happy termination of the pantomime.

"SINBAD" AT MANCHESTER.

The high-water mark in pantomime production is once more to the credit of Mr. John Hart at the Theatre Royal, Manchester, where "Sinbad" was staged on Tuesday evening, Dec. 23. A new version, which adheres to the main lines of the story, while admitting fresh features and leaving some old ones out, has been written by R. C. Oldham, while the magnificent scenery has been painted by Messrs. George A. Jackson and H. J. Cox, with the exception of the Diamond Valley scene by E. H. Ryan. The ballets and incidental dances, arranged by Madame Phillipini, are full of picturesque and graceful movement, and for the smooth stage-management Mr. James C. Logan deserves praise. A rich setting, sumptuous dresses, and plenty of fun are the prevailing features, and the cast is equal to everything demanded.

Miss Daisy Wood, in the title-role, easily maintains her reputation as a sparkling and clever principal boy, never at a loss, and always on hand when wanted. She has three good songs, "I've Got My Captain Working for Me Now," "Mammy o' Mine," and "Peaches in Georgia," all of which she renders with taste and spirit. Miss Renee Reel as Blossom, Sinbad's sweetheart, has also an infectious liveliness, with a good singing voice, which is heard to especially good effect in one of the most taking songs of the evening, "If You've Got a Bit of Love that's Sleeping," her comedy partner in this number being Mr. Jack Pleasants. She has also a clever mimetic number on Mary Pickford in "Daddy Longlegs."

Mr. Jack Pleasants, at the head of the comedians, bids fair to make a big success as Tinbad; he preserves his "shy," unobtrusive manner, and gives a distinctly characteristic performance. In addition to the vocal hit already referred to, he makes fine play with the two songs, "In the Beautiful Twilight" and "Feeding the Ducks on the Pond." Lively work in the comedy line is done also by Mr. William Stephens as Captain Monsoon, his chief song-hit being "Mr. Pussyfoot, Meow-ow," with a Quaker chorus; while equally brisk and resourceful is Mr. Albert Le Fre as Mrs. Sinbad, with song-successes in "Shoe Shops" (a tongue-twister) and "Ca-bages, Ca-beans and Ca-rots." Others who do well are Miss Gertrude Kaye as the Fairy, Mr. Hamilton Anderson as Davy Jones, Mr. Willie Atom as a weird little Old Man of the Sea, Mr. Fowler-Thatcher as Skira, a merchant, and Mr. James Pringle as King Mihrage; not forgetting the remarkably fine incidental dancing of Phil and Phlora.

"GOODY TWO SHOES" AT GREAT YARMOUTH.

Mr. Nightingale has been fortunate to secure the services of Mr. Henry L. Osmond as producer of his Christmas pantomime at the Aquarium, "Little Goody Two Shoes." The hearty applause on Boxing Day augurs well for the continued success of the production. The story is all the better for its being out of the ordinary, and is well maintained during the eight magnificent scenes of the pantomime. The last of these, The Palace of Pleasure, is a wonderful display. The comedy is clean and sparkling; the music, composed and arranged by Lt. J. Ord Hume and Mr. Arthur Lester, is for the most part original, but popular numbers, such as "Wonderful Girl," charmingly rendered by Miss May Brownlee, "Friend o' Mine," and "Old-fashioned Mother o' Mine," sung in the most effective manner by La Tagarti, proved much to the taste of the audience. The singing of the last-named artist was quite a feature of the show.

Messrs. J. W. Hall and Mark Practice, as Lanky and Swanky, are clever and delightfully entertaining; Harry Witty makes a very humorous Dame; and Bob Barlow, as the irate Squire, is good fun. Dainty Vesta plays the title-role in a charming manner; while Rosie Wise as Marjory Daw and La Tagartie as Jack Horner, quickly established themselves favourites. The Solo Girls and the Cosmo Troupe are responsible for some smart and clever dancing. Mr. Osmond has staged and dressed the pantomime in a sumptuous manner, and has produced a show which will be a delight to all who witness it.

"LITTLE BO-PEEP" AT SALFORD.

Under the direction of Mr. Gaf Kiddle and written by Mr. George Burton, this pantomime commenced its tour at the Regent, Salford, on the 22nd inst., and was well received by large houses.

Miss Winnie Seaman acts with grace and earnestness. Miss Cecile Russell has a powerful voice, which she uses well, and takes full advantage of the opportunities afforded her, and is a sprightly Boy Blue. There is an abundance of good, healthy fun, and the action is carried along without a dull moment. Mr. Kiddy as Sammy takes due advantage of all humorous possibilities. Baron Hardup gets much applause from his Demon songs, including "The Wolf." Norman Carrol as Granny Brown, Jack Lavelle as Johnny Stout, Billy Rufus as Jimmy Green do much valuable work, and keep the house in roars. Mr. Kail Stern as Rastus Brown has some good coon songs and dances well. As Jack and Jill the Two Roses are a clever and pleasing singing and dancing duo. Miss Peggie Lawson does well as Fairy Moonbeam. The choruses are well given, and the dresses are delightfully neat and artistic, and the staging in eight scenes is excellent.

"SINBAD" AT NORTHAMPTON.

Mr. Donald Keir produced "Sinbad the Sailor" at the Opera House, Northampton, on Boxing Day, with great success. Written by Mr. Ayrton, it follows the story fairly closely. The music is by G. D. Fox and D. Powell, and the scenery by Mr. Alex. Toole. It is played in two parts. There are four scenes in the first, starting at the Port of Balsora, and ending with Sinbad on the whale in the open sea. The second part opens at the Palace Garden, and brings us in five scenes to the Sphinx Palace in the Isle of Perfection.

Miss Prue Purl has a charming personality that suits the part of Sinbad exactly, and her vocalism is delightful, her best numbers being "Wherever the Girls Are," "Smiles," and "Where the Blue-eyed Marys Grow." Mr. Donald Keir as the Captain wins applause for his deep bass voice, which is heard to advantage in his song, "Hats Off to the Stoker." Miss Mabel Kempton figures well as Selim, and her song, "Why Didn't You Tell Me?" is deservedly applauded. She also scores well in a pleasing speciality with Mr. Donald Keir in the Palace scene. Jack Bennett, the Sinbad, and Melt and Bray, as Baccah and Stoppah, are responsible for much merriment. Amandus is an effective Octopus; Edwin Bentley shines as Mrs. Sinbad; F. G. Ingleby is a dignified Loofah; and Billie Bentley, Joan Grey, Irene Bray, and Pauline Gratton are pretty, graceful, and effectuous in their roles. A full chorus, Twelve Little Amethysts, and the Eastern Quartette of Dancers, give valuable support.

"RIDING HOOD" AT RAMSGATE.

For a popular version of "Red Riding Hood," Mr. George Brydon Phillips has gathered together a host of clever people, who combined at the first performance at the Palace Theatre, Ramsgate, to give a sparkling entertainment, which was gone through without a hitch. Competently produced under the stage direction of Mr. Sydney Benson, with Mr. Brydon Phillips personally supervising, the pantomime went with a swing that spoke success, the lyrics and music written by J. H. Yorke assisting to combine a performance replete with speciality turns, into a harmonious whole. Suitable scenery has been provided by the Melville Studios, The Forest in Winter being particularly effective. In the same scene the chorus appear in snow-white costumes, which reflect credit on Bevan Lorimer.

Miss Violet Carmen is a handsome Prince Charming, admirably dressed, and with many successful song numbers, including "Some Wonderful Girl," "That Wonderful Mother of Mine," and "In Alaska." Miss Ivy Desmond, a petite Red Riding Hood, is just what one associates with the character, and makes a feature of "Down in Virginia" and "My Mother Said It's Naughty to Love."

The company is fortunate in its Dame, Mr. Alfred Passmore, a genial comedian, shedding smiles as "The Beauty of Bath," and in a clever parody of "Excelsior." Quiet, but delightfully humorous, is Mr. Myles Brummell as Simple Simon, and he scores one of the big hits of the show with "Where Do Flies Go in the Wintertime?" Miss Elaine Storm as Cupid proved herself a wonderful toe dancer; Miss Billie Taylor was a cheerful Squire Graball; and Mr. Sydney Benson a business-like villain as Lawyer Slyfox, who sang "Thuthie." As the wicked Wolf, Mr. John E. Ricketts was remarkably realistic. Other parts were well taken by Mr. Walter Rover, popular as the faithful Poodle; Miss Gladys Royal as Jill, with the song, "The Million Dollar Smile"; Miss Kissie Warwick as Jack; Mr. Hyam Fay as Daddy Longlegs; and Miss Madelaine Selwyn, a gracious Fairy Gossamer, who sang with expression.

In the final scene a wonderful performance is given by the Decars' trained animals, including geese, a pony, monkey, and "Tomato," the donkey. It is a speciality with an irresistible fascination for young and old alike. Eden's Eight Sparklets also give a dancing turn. The orchestra is conducted by Mr. Leslie Russell, and Mr. R. G. Phillips is the company's acting manager. The arrangements made for the rehearsal by Mr. H. M. Harcourt, manager of the Palace Theatre, contributed materially to the success of the first night performance.

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Hope that Everybody spent the Merriest Christmas possible, and will have the most Prosperous New Year imaginable.

And at the close of a most successful year we wish to thank the Authors of the following inspiring "Mottoes" which have been such a help and guidance throughout the past, for to be on :: the safe side we have adopted them all ::

"No Fun Like Work."
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"Honest Business."
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"Look out for our New Attractions"
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We know that it is bad form to mix business with pleasure, but we cannot resist the temptation to state that so many thousands of records have been sold of "Everybody's Jazzing Now," that it makes us dizzy to contemplate the total. Nevertheless we pray for strength to cash the royalty cheque. We are wishing for ourselves that our latest "Everybody's Dancing Now," sung by Miss Florrie Forde in her Panto. at Newcastle, will prove equally successful.

IDA LONG

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IN

Sydney Bransgrove's

ALADDIN

This week—

Margate

Greetings to All.

Photo Wykeham Studios.

TO ALL OUR ARTIST FRIENDS who during war and demobilization, so generously helped us to entertain in our house the stranded sailors and soldiers, and to all the Artists it has been our pleasure to meet at our Station, also to all the Managers and others engaged at the Theatres and Halls from whom we have received unfailing kindness, we wish a Peaceful and Prosperous New Year.

We hope still to make the tedious Sunday journeys a little less irksome, and shall until train connections are better be pleased to welcome old friends and new at the Railway Station.

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THIS WEEK: HACKNEY.

MART - PEP - SANDY - ERIC - CLEM :— B U I C K !

PANTOMIME SONG HITS.

(*Continued from page 12*).

one of the hits of the programme in the hands of Lola (the Italian Peasant Girl).

Other of the firm's great successes include "The Glade of Memories," by D. Cameron Forrester and Art. E. Hayer. Brilliant lyrics and melody are the "make-up" of this fine song, which, at its present rate of increasing popularity, will be an outstanding success of 1920.

Albert Edwards' "Dear Little Heart o' Mine," by Will J. Amphlett, is a delightful number, and always finely received. Garadini, the actor-musician, is responsible for the fine music of "Just for a Word from You," a number only just published but already becoming a firm favourite.

Mention must be made of the many successful items in the firm's popular 6d. Edition, "Jackson's Jazz-Step Ball" and "I'll Be Home with the Dawn of the Sun." The two humorous and very melodious numbers are very popular. The latter is featured successfully, together with "She's the Sweetest Little Lady," by the Southern Syncopated Orchestra.

Early in the New Year Edcott & Co. will be publishing a batch of good 6d. numbers. Mr. Herbert A. Leech, manager of the Professional Department, is always in attendance at 64, Newman-street, W. 1, and will be pleased to see old and new friends.

WEST AND CO.'S PANTOMIME FEATURES.

"Plinky Plonky" is the title of a novelty fox-trot waltz, the composition of Mr. Harry Stogden, which is one of the features of the Drury Lane pantomime, and promises to be a very successful number. It has been taken up by Miss Harding of terpsichorean renown, and looks like being one of the great hits of the present season, according to the manager of the professional department of West's. Equally certain of popular favour is the novelty entitled "Johnnie's Jazz-time Band," which possesses the advantage of being very easy, and will be heard in pantomimes all over the country. "Good-bye, Hawaii" is certain of extensive popularity as a capital chorus ditty; and another number which has been greatly in demand for the Christmas annuals is "Way Back Home," having the advantage of being featured by that favourite vocalist, Mr. Talbot O'Farrell, who, by the way, is going to America and will open at the Palace Theatre, New York, on Jan. 19.

Prominence must be given to the charming ballad, "The Soul of a Rose," which has been such a wonderful success through the summer season at all the popular resorts, and will now enjoy a fresh lease of favour as one of the chief pantomime numbers. It was specially featured by that favourite musical combination, the Golda Quartette. Another ballad that is likely to be amongst the foremost in the keen competition for the favour of the public is "The Gate of the Straight High Road," the words by Percy Edgar, and the music by Edward Leith. An exceptionally good lyric is wedded to a particularly pleasing melody, and the success of the new number is beyond doubt. An enquiry regarding the prospects of the present season elicited the reply that there was a greater demand for popular music than ever, while the type of ballad in demand was of a distinctly better class than that which apparently gave satisfaction a few years ago. One of the reasons for this notable improvement was to be traced to the fact that some of our best vocalists were now included in the programmes of the variety theatres. The numerous high-class Sunday concerts run by the N.S.L. and others were also responsible for the cultivation of a taste for good music among the masses.

THE PARKER-CHARLES SONG NOVELTIES.

Among the enterprising producers of songs for the season the firm of Parker-Charles occupies a high position, excellent judgment being shown in the selection of the type of composition most likely to gain the prize of popular favour. By means of a chat with Mr. G. F. Lewis, as the representative of the firm, an "Era" representative was able to glean some interesting details respecting the present season's output of song novelties. One of the most important items in the list is Dorothy Forster's charming ballad "I Just Want You," a composition that can with confidence be recommended to either a lady or gentleman vocalist; the title indicates plainly enough the passionate appeal of the young man or maiden in love.

An excellent specimen of the song that bases its special claim to favour upon an effective use of the pathetic note is the ballad written by D. Cameron Forrester, with music by George F. Lewis, entitled "'Tis Then Your Spirit Speaks to Mine." This new ballad has the genuine ring, and both the professional and amateur vocalist would do well to include such a specially attractive number in their repertoire. The same composer affords further evidence of his ability, to meet present-day demands in the songs entitled "A Last Request" and "King of the Clouds," inscribed by permission to the R.A.F. The last-mentioned composition suggests the courage and marvellous feats of our airmen, and in passing, one may note that the conquest of the air has extended the scope of the song writer in his choice of subjects for poetic treatment. The pantomime demon in search of a novelty can be recommended to give this fine ballad a trial.

"My World of Love," words by Edward Oxenford, with music by Leonard Hortin, and "Those Who Bid Farewell," by the same composer, may be bracketed as numbers well deserving the attention of singers on the look-out for the latest in effective love ballads, for which indeed there is always a steady demand. "In My Garden" and "Only a Sweet Old Melody," words and music of the latter being by Geraldine, are other attractive novelties. In pantomime there are always certain songs which lend themselves specially to scenic illustration, and amongst these may be mentioned "Bells at Sunset" and "In Old Japan."

Choice orchestral compositions issued by the firm include "Reveil d'Amour" and "Blue Mask," both assured of a flattering reception wherever and whenever played.

ASCHERBERG, HOPWOOD, AND CREW.

"Three Roses," "The Cottage Where Dreams Come True," "Our World of Delight," "Wondering Eyes," "The Bells of St. Mary's," "Joggin' Along the Highway," are among the popular numbers published by Ascherberg, Hopwood and Crew, which are being featured in pantomime this season.

MUSIC HALL LADIES' GUILD.

CHILDREN'S CHRISTMAS TREAT.

The festivities annually provided by the Music Hall Ladies' Guild for children of professionals in necessitous circumstances came again on Tuesday, December 23, when over 100 little ones were invited to the Horns Assembly Rooms, Kennington, and entertained to a dinner of roast beef and plum pudding under the shadow of a huge Christmas tree hung with innumerable toys and useful articles.

Lady De Frece, the president of the Guild, was present and took tea with a number of the Guild pensioners, who had also been invited. Her ladyship afterwards distributed the various articles from the Christmas tree, and had a kind word for each of the little ones.

Mrs. Charles Coborn and Mrs. Levy, the vice-presidents; Miss Lottie Albert, the treasurer; Mrs. Gintarro, Mrs. Fred Millis, Miss Annie Rooney, Miss Alice Craven, Mrs. Cosgrove, Miss Louie Vere, and other ladies of the committee put in many hours of arduous work to ensure the success of the gathering, and are highly to be congratulated upon the result.

Many good things were contributed free. Cases of oranges and apples were sent by Mr. Sam Isaacs, of Covent Garden, and Mr. Barney Emmanuel; and Lyons' and Lipton's are to be thanked for gifts of Christmas puddings, and Macfarlane Lang for biscuits. Songs were sung by the children, and Paulo, the veteran clown, and May Arthur contributed to the entertainment. Miss Victoria Ashley presided ably at the piano.

WEE GEORGIE WOOD.

KENNINGTON THEATRE. LONDON.

SEASON'S GREETINGS from

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COMPLIMENTS OF THE SEASON FROM

HINSLE AND GERTIE REES

MISS ESTA PEARLE.

At the Camberwell Palace last week Miss Esta Pearle presented her new act, which was a big success. Miss Pearle has a rich mezzo-contralto voice, which was heard to much advantage in selections from her repertoire. These included "I Am Thine," her opening number, and that popular song, "I Passed by Your Window," beautifully rendered and heartily applauded.

The Works Committee of the Wallasey Corporation invite offers for the tenancy of the Gaiety Theatre, also Pavilion and 53, Marine Promenade, New Brighton, commencing March 1, 1920. Further particulars may be obtained on application to the Borough Engineer and Surveyor, 18, Falkland-road, Wallasey. Tenders enclosed in sealed envelopes endorsed "Tender for Marine Promenade Tenancies," to be addressed to H. W. Cook, Town Clerk, Town Hall, Wallasey, and delivered by post not later than Tuesday, January 6, 1920.

"LITTLE JACK HORNER" AT CHELTENHAM.

Messrs. Percy Franks and Nelson Barrett are responsible for the production of the Cheltenham Theatre pantomime, which made a successful launch on Boxing Day before an enthusiastic house. The rhymed version of the story by Hal Simmons is used, Jack, the incorrigible son of the village school-dame, rescuing the pretty "plum" from the clutches of the bold, bad Baron, who, owing to the Rent Restriction Act, cannot serve an ejectment notice. Miss Ethel Collyer is a dashing and buoyant exponent of the title-rôle, and her dancing is always good. Zoe, the Baron's pretty ward, is a delightful principal girl as played by Miss Vera Saunders, her song, "Kidnap Me," being quite a hit.

Mr. Arthur Farren, the old favourite, does capital work as the Dame, especially in the School Scene. Mr. Lewis Nanton has a lot to do as the Baron and works hard; he gives a most amusing parody of "Tipperary." Miss Maud Stanley, as Cherry, is a very lively village belle, singing the favourite "Everything is Peaches Down in Georgia" in excellent style. Mr. Gus Clare has a capital part as Bluffington Biggs, the travelling showman, contributing some eccentric humour, and belabouring the two circus clowns Rastus and Adolphus (Messrs. Williams and Royston) with his bladder in exhilarating fashion. Mr. James Mackenzie as Jimmy Green, the village fool, is really a tip-top comedian, and keeps the fun going. Miss Barbara Barrington is the Good Fairy and Messrs. Clifford Jones and Edgar Lockett the Demons.

The strength of the production is centred in the specialities, the Royal Meister Singers are charming; the dancing of the Six Primroses is extremely pretty; Mr. Len Drew's tenor singing of "Back Home in Indiana" and other coon melodies; the Minstrel Show in Scene 6 (Biggs' Circus). Miss Alfree, the chief Primrose, sings very takingly "In Yam-Yamo." Other turns are Mlle. de Fra in her brilliant electrical dance, and the Two Bing Babies. The final scene, depicting the Banqueting Room, is a blaze of light and colour, and, with the pretty costumes, forms a vivid spectacle. Mr. Frank Dennis directs an excellent orchestra and chorus, and when the company has settled down to its work the pantomime should rank among the best of Messrs. Redford's pantos.

"CINDERELLA" AT DUBLIN.

Mr. Barney Armstrong deserves every congratulation on the striking and well-deserved success of his elaborate Christmas pantomime, "Cinderella," which opened at the Empire Palace to a bumper house on Boxing Day. The story of the children's favourite nursery tale is well sustained throughout. The book and production are by Mr. Charles A. James, and with the addition of bright and tuneful music by the popular young Dublin composer, Mr. Tom Madden, and special scenery and effects by Mr. Robert Small, an augmented orchestra under the direction of Mr. W. J. Mitchell, the piece ran smoothly from start to finish. Miss Queenie Finnis (Prince) makes an ideal principal boy; she has a fine stage presence and a voice of rare quality. Her best numbers are "Mary, Old Pal of Mine," "Anywhere in the World With You," and "I Want a Doll," this latter number, a cleverly worked action song, in which she is ably assisted by Mr. Victor Kelly and the Eight Shamrocks, being one of the hits of the production. Miss Betty Charna (Cinderella) makes a charming and wistful heroine, her elocution being especially good, and her rendering of a charming number, "Why Didn't You Tell Me," fairly captivating the house. Miss Sonia Seal (Dandini) won instant popularity, her songs, "Mammie o' Mine," "How Are You Gonna Keep 'Em Down on the Farm?" and "If You're Irish Come Into the Parlour," receiving the tribute of several encores. Miss Nan Russell (Doris) proved herself an accomplished artist, her song, "Give Me the Moonlight, Give Me the Girl," followed by a clever dance, being one of the featured songs of the pantomime. Too much praise cannot be extended to the Kasrac Family, including Charles Kasrac (Baron), and Mickie and Billie Kasrac as the Ugly Sisters, their comedy work being a revelation; their speciality, "devil-may-care" knockabout act, is one of the most original and clever acts yet submitted, and adds largely to the success of the production. Mr. Mike Nono (Dame) proved a host in himself, and succeeded in raising many laughs, his songs, "Don't Be Uneasy" and "Mary Muldoon" catching on in rare style. The comedy work is also well sustained by Mr. Victor Kelly (Spotter), a distinctly original comedian, his "Jovial Swell" song, "Mr. Lampost," followed by an eccentric dance, being loudly applauded. Mr. Claude Lester (the Page) also assists in the comedy element with no small measure of success, his dancing proving a popular feature. A warm welcome awaited Miss Mary Connolly (Fairy Queen), her song, "My Irish Home," specially written and composed by Mr. Tom Madden, displaying her voice to rare advantage. The Eight Shamrocks, a clever troupe of dancers, headed by Nan Russell, score heavily. Another featured speciality dancing turn of exceptional merit is submitted by The Ascots, a unique dancing act. Little Mike O'Hare, a comedian of tender years, won all hearts in a song and dance turn.

The scenery throughout is most elaborate, the Baron's Kitchen, the Ballroom, the Nursery, and Poppyland coming in for special commendation.

"CINDERELLA" AT EASTBOURNE.

Messrs. Murray King and Clark's pantomime, "Cinderella," was produced at the Devonshire Park Theatre on Boxing Day, Mr. Murray King himself appearing with his customary popularity as Marie, the companion part of Georgina being sustained by another Eastbourne favourite in the person of Mr. George Grogie. Mr. Jamie Dallas adds his quota to the ever-increasing merriment as the faithful Snuffles; Mr. Lewis Gilbert plays with a more stolid type of humour as Baron Baldpate; and the diminutive Bobbie Britton is responsible for incessant laughter as Hercules. Miss Jenny Robbins (Dandini) is again the principal boy, acting, singing, and dancing with unfailing vivacity and conspicuous ability. Miss Elsie Lytton is a dainty, though roguish, Cinderella, and she appears also as the beautiful Parisian poseuse in a very pleasing speciality. Miss Dorrie Dene's unconventional reading of Prince Priceless is enjoyed to the full, and Miss Nella Farren speaks her lines impressively as Fairy Godmother. The Four Graces speedily dance their way into the audience's favour. Dresses by Clarkson's and scenery by Mr. Walter Drury are of the most beautiful and elaborate description, and it is safe to say that the Murray King and Clark management has surpassed itself.

"JACK AND THE BEANSTALK" AT EASTBOURNE.

Comic Opera (1915) presented J. Bannister Howard's pantomime, "Jack and the Beanstalk," at the Pier, Eastbourne, on Boxing Day. Mr. Bobbie Macaulay's Jack and Miss Empsie Bowman's Princess Pearl are a well-contrasted pair of principals; the one brisk, alert, and dashing, and the other the personification of daintiness and charm. Less well favoured with opportunities are Miss Daisy Crossley (Robin) and Miss Maida Percival (Margery), who, however, do the little allotted them quite acceptably; and Miss Violet Gwynne is a most pleasing representative of Fairy Star of Hope. The fun with which the production abounds is in the safe keeping of Messrs. Harry East (Widow Simpson), Carson Hicks (Simple William), Frank Hook (King Coddem), Harry Zietz and Tom Read, the two last a smart pair of pantomimists. Mr. John M. East is a sufficiently ferocious Giant Greedy, and Mr. Leonard Morris portrays the Demon of Unrest on traditional lines. Miss Vera Verdune is a clever and versatile dancer, as her two examples conclusively prove; and a capital double turn is contributed by Leonard Morris and Daisy Crossley.

"MOTHER HUBBARD" AT HULL.

Mr. Tom B. Davis, associated with the Morton management, is responsible for this year's production at the Grand Theatre, Hull. The book, by J. Hickory Wood, runs on conventional lines, and follows closely the old story book. Tacked on to the tale is that of "Goody Two Shoes." Mr. Michael Dwyer is responsible for the music, with additional numbers by R. M. Cunningham. Specialities are provided by Tom E. Finglass, assisted by Miss Gaby More, the Eight Fireflies, Miss Nora Walker, and La Petite Fleurette.

The story is unfolded in a dozen or so scenes, several of them exceedingly effective, most prominent being the Village Green, the Chestnut Grove, the Fairy Dell (grand electrical floral tableau), the Grand Hall of Cronmartie Castle, and the finale Good Luck, in the latter the electrician's art has been brought in to good purpose.

"Mother Hubbard" is to all intents a children's pantomime, and its appeal is distinctly to the juvenile population, and realising the youngsters' approbation at the initial performance, it is not likely to be, in vain. "Fido," the dog, cleverly played by Miss Sadie Bennett, became at once a popular figure with the young people.

In the musical features most of the successes of the day are included: "Don't Dilly Dally on the Way," "Down in Virginia," "How Ya Gonna to Keep 'Em Down on the Farm?" "Kidnap Me," "Me and My Wife," "Mickey," "Roses and Radishes," "That Wonderful Mother o' Mine," "Where the Girls Are You'll Find a Jack Tar," all find a place in the book.

The dances and evolutions of some kilted girls formed a very acceptable feature, whilst a charming little scena, in which Tom Finglass and the Fireflies figure conspicuously, was one of the hits of the performance.

Mr. Tom E. Finglass, who plays the part of Chocolate, carries all before him. He is not less artistic in his numerous dances than he is in his songs. Miss Sadie Bennett, to whom fell the rôle of the Dog, was also a great favourite, and usurping for a time the place of the big drummer in the orchestra, she "carried on" to the delight of the youngsters. The name-rôle, assigned to Mr. Reg. Edwards, could not be in better hands, for his Dame has not any of the objectionable features which some so-called comedians ally to the Old Woman part. There is no typical demon, but two twin fairies of mischief replace him, these being taken by Misses Nora Walker and Joan Ashton. Miss Violet Parry, as Reggie, has all the attributes needed for the principal boy part. Miss Gaby More sings, dances, and speaks her part with singular success. Miss Gladys Linnell is an effective principal girl. In a Louie Freear rôle, Miss Lizzie Primmer was soon on good terms with the house. Miss Mavis Oliver and Miss E. Kipling, Wm. Rokeby, and T. Hill, contribute also to the general entertainment.

"JACK AND JILL" AT HEREFORD.

On Boxing Day Mr. R. A. Maddox superintended the launching of his new and up-to-date pantomime, "Jack and Jill," at the Garrick Theatre, and is to be heartily congratulated on the result, the audience being enthusiastic in their appreciation at the end of the initial performance. Mr. E. Byam Wyke, who is responsible for the book, has successfully endeavoured to blend fact and fiction. The incidental music is the work of Mr. John W. Austin. Fun fast and furious is the predominating feature of the production, though the picturesque and spectacular side has not by any means been lost sight of throughout the eight scenes. For all of these Mr. J. Davies-Massey, the scenic artist, deserves every credit, and more particularly for a beautiful set, "The Mountains on the Moon," with special electrical effects.

In the selection of his principals (several of whom are old favourites with Hereford audiences) Mr. Maddox has been most successful. Miss Edith Devonshire, a dashing Prince Brilliant, plays with great spirit and sings with real expression, being enthusiastically recalled for her rendering of "That Old-fashioned Mother of Mine," whilst in the duet with Margery, "Till We Meet Again," she is equally successful. Miss Maisie Courtney as Margery is daintiness personified, and sings and acts delightfully. Celia Talbot (Jack) and Helene Morris (Jill) are both distinctly good, their vocal item, "If You're Irish, Come Into the Parlour," meeting with hearty approval; whilst Colin (Miss Cecilia Wallis) and Dorcas (Miss Gladys Talbot) are untiring in their efforts in every scene and song. The fairy element is preserved in this pantomime, and is charmingly played by Miss Eva Florence. One of the prominent attractions of the production is the exceptionally clever comedy work; Mr. Karl Edwards as the Dame gave a capital study, keeping his audience in rare humour, whilst Mr. Billy Sherlock (a prime favourite here) played the wily Baron with a dramatic fervour that was highly diverting, and worked hard all through. As Simple Simon Mr. Orley Barr left nothing to be desired, and in addition contributed a popular musical speciality. Messrs. Tom Dennis and Billy Whooley as Slow and Sure proved a tip-top pair, their clever cross-talk, smart dancing, and funny mannerisms convulsing the house. Their song, "Wives," is a capital number. Specialities by the Six Merigolds, Five Vital Sparkes, Six Little Rompe, Billy Sherlock, and Dennis and Whooley are also introduced. The dresses and chorus are alike excellent, and the orchestra, under the capable leadership of Mr. George E. Seage, is first-rate.

"CINDERELLA" AT HANLEY.

Mr. Nat Hepworth's pantomime production at the Theatre Royal has been hailed as an instantaneous triumph, and Mr. Chas. G. Elphinstone has been fortunate in securing such a strong Christmas attraction. Miss Marie Brett is a charming Cinderella, and introduces several taking vocal numbers, the best being "Give Me the Moonlight." Miss Kitty Curtis as Prince Charming wins all hearts straight away, and all the songs allotted to her are well rendered. They include "John Peel Rag," "Why Didn't You Tell Me?" and "Everybody Likes a Big Brass Band." Mr. Frank Varney, who plays Dandini, is an ideal light comedian. He sings "Pennsylvania" with much success, and with Marie Brett the duet, "Everything is Peaches Down in Georgia." Miss Clairette Ruane is a sweet Fairy Godmother, and possesses a fine mezzo-soprano voice well under control. Her great hit is "When Love Peeps in the Corner of Your Heart." Miss Josie Hammersley as Phillippe is capitally suited, and her song, "Down on the Farm," has proved a favourite with the crowded audiences. Miss Marjorie Lindsay as Rosabelle introduces some clever ballet dancing in the chief scene. Too much praise cannot be bestowed upon the Misses Jennie Hackett and Nellie Cozens, who play the two Ugly Sisters. Miss Hackett sings "Wedding Bells" with marked success, and her dancing is most attractive. As the Baron, Mr. W. J. Churchill supplies genuine good fun, and "Where do Flies go in the Wintertime?" was an instantaneous hit. Karr and Kooney are irresistibly funny. Mr. Harry Barrett scores as Twiddles, and his songs include "Pudden and Jam," "I Hate to Lose You," and a serenade ditty called "Signora." The twenty local children have been carefully trained, and are certainly a great asset in the production. Lieutenant Dan Godfrey is in charge of the augmented orchestra. The dresses and scenery are most artistic. The Ballroom scene is magnificent, but the Throne Room is, if possible, even more effective.

"SLEEPING BEAUTY" AT MIDDLESBROUGH.

The "Sleeping Beauty" pantomime, admirably produced at the Grand Opera House by Mr. and Mrs. H. B. Levy and Mr. J. E. Cardwell on Monday last, was a great success. It is written by Mr. H. B. Levy, with melodious music by Mr. Fred Brown. Miss Joy Dale made a capital Prince Florizel one of her songs for which she had a hearty reception being "Follow the Girls." Miss Renee Moore, dainty as Beauty, was heard to great advantage in a duet with the King and in other numbers. Miss Gladys Evans as "Collin" and Miss Aggie Rockliffe as Trixie played the parts of second boy and girl in charming fashion; whilst splendid support is given by Miss Kitty Falkous as Fairy Queen. She has a beautiful voice, and gave a delightful rendering of a charming number, "Till We Meet Again." The King was cleverly handled by Mr. Fred Esdale, and scored heavily with "Memories." Excellent assistance was given to Mr. Esdale by the acting of Mr. Victor Wakeman in the part of the Queen.

The pantomime is rich in comedians, and Messrs. Eddie Lane and Billy Norris as Dilly and Dally, the King's attendants, and Messrs. Rondell and Mack as "Two Gollywogs," kept the fun going merrily. Mention must be made of Wee Tommy Cooper in the part of the Boy, whilst Mr. Billy Cooper as the Royal Nurse amused the house immensely with his patter and song, "Oh, Charlie."

The twelve scenes are well conceived both in colour and design. Special mention must be made of the Palace Ballroom, the Village of Banbury Cross, the Dragon's Lair, and the Palace of Marble. The whole pantomime is richly dressed, and the ballets reveal some fine groupings, especially the "Musical Ballet," "Language of Love," and the "Butterfly Ballet."

Some charming dances are given by the Dainty Dons and the Ten Divie Girls; also clever specialities are contributed by Wee Tommy Cooper, Victor Wakeman, Lane and Norris, and Aggie Rockliffe. The chorus, pretty and capable, with an efficient orchestra under the able direction of Mr. H. B. Levy, adds very much to the success of the production.

"CINDERELLA" AT PLYMOUTH.

Monday night saw the first performance of the pantomime, "Cinderella," at the Grand Theatre, Plymouth, which proved to be an undoubted success. The book is by Mr. J. Walters, who is also responsible for the presentation of the Christmas piece. The music, which was effectively rendered by an augmented orchestra, was arranged by Mr. Albert Rigby. The scenes (eight in number) were painted by Mr. Fred. A. Jones, and Miss Cissie Rigby, the chorus mistress, and Mme. Verona, the ballet directress, are also deserving of mention.

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introduction of the time-honoured characters. Cinederella is played by Miss Veronique Dalsace, who, as the dainty heroine, quickly wins for herself a warm corner in the hearts of her audience. Prince Charming is no less admirably represented by Miss Elsie Wallace, who sings and acts with delightful vivacity, and her popularity is assured. Miss Evelyn Vernham as Dandini is bright and pleasing. Her singing is most effective, and her rendering of "Wherever the Girls Are You'll Find a Jack Tar," quite captivated the audience. Miss Esme Walters, who appears as Dilly, is another excellent singer; while Miss Pauline Belmore as the Royal Herald, and Miss Elsie Endia, the Duchess, both do well. The part of Baron is effectively sustained by Mr. Alf. Maynall, who creates great fun, and scores in the rendition of "Ca-bages, Ca-beans, and Car-rots." The Ugly Sisters Messrs. Percy Kingswood and Charles Elstree, are parts played with marked ability, and score in their number, "I'm a Good Girl Now." Miss Madge Madgewick makes a charming Fairy Godmother. The introduction of Mr. Ernest Hargreaves, a tenor of sterling quality, is a great asset to the pantomime, his rendering of "That Old-fashioned Mother of Mine," and "I Passed By Your Window," was a revelation of his ability as a vocalist. Mr. Charles A. Fallon as the Baron's Page (Buttons) is marked by good humour, and he was well applauded for his number, a parody on "All the World Will be Jealous of Me." The Jazz band conducted by one of the Ugly Sisters excites much merriment. There are numerous other songs, all highly entertaining. The duets, "Where the Blue-eyed Marys Grow," sung by Misses Belmore and Walters, and "If I had a Girl Like You," sung by Cinderella and Buttons, were delightful items. One of the star features of the show was Penman's Four Wonderful Nibs, who introduce a remarkable acrobatic performance.

"ALADDIN" AT PLYMOUTH.

Mr. James Glover's eighth annual pantomime at the Royal, Plymouth, was produced on Boxing Day, before a packed and thoroughly appreciated audience. The book is by Mr. Frank Dix, and the producers, Mr. Leslie Moreton and Mr. Guyton Heath, have done their work exceedingly well. The dresses are artistic and beautiful, and the scenery, designed and painted by Mr. H. Pidgeon (the theatre artist), is magnificent. The scenes most particularly calling for comment are the Cave scene and the Emperor's Courtyard.

Miss Alice Maude is a sprightly Principal Boy. As Aladdin she is the life of the piece, chic and vivacious, and untiring in her efforts, which were crowned with success.

Miss Haidee de Rance, the principal girl, plays Princess So Shi with charm of manner, and is an accomplished violinist; her solos and dancing accompaniment are delightful.

Miss Marguerite Moreton, French lady's maid to the Princess, is very dainty. She has a highly trained, sweet voice, and her rendering of "The Dancing Lesson" was well received. Mr. Rowland Hill as Widow Twankey is a capital Dame, and introduces plenty of comic business. Mr. Pip Powell as Abanazar is well placed, and the pair are responsible for much happy humour and many good songs and choruses, the chief of which are "Where Do Flies Go in the Winter-time" and "Roses and Radishes."

Mr. Arthur Hackett, the Slave of the Lamp, has a rich baritone voice, and his one song was splendidly rendered. Miss Marnie Deans was a very graceful Genius of the Ring, and also the solo dancer, evoking much applause for her effective work.

Miss Pansy Bertram is the Pekoe, and Mr. Ronnie Green an efficient Emperor. Specialities are freely introduced by Messrs. O'Wray and O'Dare, acrobats and tumblers of renown, who take the part of Chinese policemen, whose Pelmanism studies evoke roars of laughter. Les Klicks introduce an extremely ingenious arrangement of mechanical toys by means of electricity.

There is a particularly strong chorus. Mr. Claude Anderson is the director of an augmented orchestra, which provides many tuneful selections. The box office returns should be equal to those of any former productions of pantomimes at the Theatre Royal.

"SLEEPING BEAUTY" AT PORTSMOUTH.

A huge audience evinced their unbounded appreciation of the pantomime "The Sleeping Beauty," which was produced by Mr. Peter Davey at the Theatre Royal, Portsmouth, on Boxing Day. Mr. Davey has been connected with the production of some fifty odd pantomimes, and there seems little doubt that "The Sleeping Beauty" bids fair to eclipse all his previous successes. "The Sleeping Beauty" is a real fairy pantomime, with a distinct plot.

The "book" is by Arthur Stanley and H. Robinson, with additional lyrics by Hugh Mytton

The plot allows unbounded scope for scenic effect and the introduction of fairies so dear to children's hearts, and the whole pantomime is a perfect succession of gorgeous scenes. There are beautiful dances by a London ballet and by a troupe of local juveniles who are far and away above the usual juvenile pantomime performers; for Madame Walker, who trains them, makes them realise the artistic qualities of dancing. In the second half of the programme is given a beautiful dance of butterflies displaying their richly-coloured wings and paying homage to the Purple Emperor (Miss Matie Lawton).

The cast is of a first-rate nature throughout. Mr. A. G. Spry as the King is extremely funny, and he is well supported by Mr. Maitland Marner (Nurse) and Mr. Gerald Meade (Court Factotum). As Prince Debonnaire, "hhe principal boy," Miss Hilda Guiver was a great success and Miss Joan Barry as the Princess charmed everyone. Amongst a large and capable cast mention must also be made of Miss Lynda Martell as the Queen, and Miss Marie Lawton as an immortal, the latter's harp song being simply delightful.

Much of the success of the pantomime is due to Mr. Charles Peters, the musical director, who has composed the music, Mr. Grimani and his co-workers, who have painted the gorgeous scenery, and Mrs. Davey who has designed the dresses, which have been made by Miss Fisher and her assistants.

"THE BABES" AT READING.

Mr. Geo. Brydon Phillips has scored another "winner" in "The Babes in the Wood," which was presented on Boxing Day at the Royal County, Reading, with complete success, under the able stage direction of Mr. Victor Lusk. The old nursery-tale is told in very pleasing manner. There are twelve elaborate scenes which have been specially painted by Messrs. A. Terraine, J. K. Browne, and Harold Gibbons, the principal of these being the Village Scene, the Schoolroom, the Baron's Hall and Castle, A Vision of Fairyland (a very pretty set), the Depths of the Forest, and the final Palace Scene, which is splendidly mounted. The music has been written and composed by W. Burton Manning, the lyrics are by Frank Irwin, and the music to the same by Kingsford Shortland. Miss Eva Rosslyn is a very captivating Robin Hood, Miss Sybil Marcelle is a dainty Maid Marian Miss Dorothee Trowell is pleasing as Will Scarlet, Miss Aimee Constance as Little John, Misses Sadie Stuart as Phyllis, Renee Mackie as Margery, Myrta Hamilton as Roland, and Gwen Harcourt all sustain their parts effectively.

The Wicked Baron is humorously impersonated by Mr. Alfred Jerome. Mr Geo. Whitby is very droll as the Baroness The "Babes" are cleverly personified by "Wee Betty" and Teddie Payne. Miss Vona Vickers is a resplendent Fairy Diamonds. The Bros. Charles and Leslie Gladwell create much hilarity as the two "bad, bold villains," their clever knockabout combat in the Forest Scene causing roars of laughter. Tyner's Six Drummer Girls, who are attired in smart military costume, provide a very effective opening for the concluding scene. There is a full London chorus, and some very pleasing fairy dances are introduced. Some very popular songs and musical numbers are introduced, including "From Early Morn to Afternoon," "They Call Me the Beauty of Bath" (Baroness), "Where Do Flies Go To in the Winter-time," "Which Day, What Day," and many other favourites. The pantomime is produced under the personal supervision of Mr. Geo. Brydon Phillips, who must be heartily congratulated

"JACK AND JILL" AT SWINDON.

Jack Cromo's pantomime, "Jack and Jill," produced at the Empire Theatre, Swindon, on Christmas Eve, is as humorous and as charming a show as one could wish to see—from start to finish a delight to the eye and to the ear. The author has contrived to introduce into the familiar details of "Jack and Jill" some specialties, through the medium of the Vivianas and Miss Trixie Kay, which are likely to lure many grown-ups as well as the kiddies theatrewards, again and again, wherever this "Jack and Jill" is on show. The book is filled with wholesome fun, the songs are admirably selected, music is hauntingly tuneful, and the scenery and costumes delightfully conceived. And it must be said that the cast has been wisely chosen. Miss Midge Wood and Miss Dolly Lang are a pair of blithesome romps who, as Jack and Jill respectively, have already endeared themselves to many a child, old and young, short though the acquaintance. And not only by means of the fascination of their infectious gaiety, but also for that blend of sweetness with which their songs are given. These—"California and You," and "Wherever the Girls Are You'll Find a Jack Tar," by Jack, and "Kidnap Me," and "Hello! You're At It Again," by Jill—are all greatly enjoyed. Jack's mother, Dame Sprat, as impersonated by Mr. Tommy Banks, is at once a precise Mrs. Grundy and a gay old spark of the weaker sex who does not hesitate to describe herself as "The Beauty of Bath" in the song of that name, but condescends to take the solo part in "Where Do Flies Go in the Winter-time?" with the audience as chorus—and they did themselves well, taking up the refrain with the gusto of sheer enjoyment. This artist joins in a topical duet with the King, entitled "If the World Went the Right Way Round." Thus the fun is good, added to as it is by the assistance Dame Sprat gets from Sniff and Snuff (Messrs. Peter and Pots), who have a duet, "The Jazzbo-Jungle Band." Miss Trixie Kay, as Gertie, Dame Sprat's servant, gives a deliciously absurd character-sketch of the too-familiar slavey, and puts the hall-mark of excellence on her whole performance in her "Burlesque of a Prima donna" after having convulsed her audience with her song, "Sipping Cider." Just as good, but in an entirely different sense, are the songs "Fairy Tales of Ireland" and "That Old-Fashioned Mother of Mine" as rendered by Mr. Arthur Robson (Lord Algy), whose cultivated voice and style elicited warm approval from the audience. Especially delightful, too, was the musical treat Miss Sybil Flux gave her hearers, in her part as Fairy Happiness, "Till We Meet Again" and the solos in all the ensembles fall to her lot. "A Child's Dream of Christmas" provides an opportunity for a display of dancing by the Five Vivianas, such as has rarely been Swindon way. In this scene Billy Martin—who for the rest of the panto. is King Graball—by his exceedingly clever acrobatic dances called forth the heartiest applause. A feature of this scene is a remarkable impersonation of a gollywog by Archie Drew. In an earlier scene Billy Martin contributes a song entitled "You Always Try a Sprat to Catch a Mackerel," written by himself expressly for his part as King Graball, which, accompanied as it is by a grotesquely funny acrobatic dance, is most effective. The chorus is well balanced and exceptionally well trained, and, with its lavish wardrobe, provides the background, both in tone and colours, so necessary to the complete success this entertainment has attained. The producer, Mr. Sydney Lester, who is also general manager, is to be heartily congratulated. The book is by Jack Cromo, with original music by Geo. Eucyl Lewis and Charles Norton.

A PROMISING PRINCIPAL BOY.

Miss Patti Loftus, the promising daughter of Mr. Sam Jones, the popular manager of Ilford Hippodrome, has met with instant success as principal boy in "Aladdin" at King's Lynn. Mr. Sydney Bransgrove's pantomime has met with instant success, and though there was no doubt as to the success of Miss Loftus, for she has played principal girl already, the way she leapt into the front rank at Lynn this year was a great satisfaction to her admirers. On Monday the pantomime went to Margate; next week it goes to Worthing, and the following week it travels to Maidstone. On January 22 it may be that Miss Loftus will appear at the Hippodrome which her father so ably manages.

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These calls are communicated by the management for the convenience of Artistes without prejudice.

CALLS FOR MONDAY, JANUARY 5, 1920.

No Deputies will be accepted at Rehearsals. Any Artistes absenting themselves will be liable to have their contracts cancelled.

THE LONDON HIPPODROME.
Rehearsal at 11 a.m. for:—
"Joy-Bells."

EMPIRE, FINSBURY PARK.
Rehearsal at 1 p.m. for:—
Chas. Austin and Company in "Parker's Appeal,' Malcolm Scott, Marie Lorenzi, Frank Le Dent, Happy Tom Parker, Osborne and Perryer, Esta Stella.

EMPIRE, NEW CROSS.
Rehearsal at 1 p.m. for:—
Two Rascals, Daisy Jerome, Vernon Watson, Sam Barton, Sydney Black, Meteor Trio, Mayne and Sheridan, The Gladiators.

EMPIRE, STRATFORD.
Rehearsal at 1 p.m. for:—
Harry Day presents "Stunts."

ALEXANDRA THEATRE, STOKE NEWINGTON.

EMPIRE, CARDIFF.
Rehearsal at 1 p.m. for:—
Arthur Prince, Shawlene, The Girtons, Ted Charter, Alfred Leonard and Adeline Valery, Mongadors, Tom Clare.

EMPIRE, SWANSEA.
Rehearsal at 1 p.m. for:—
Fred Karno presents "Money to Burn," George Bowden, Stradellas, Sandy Powell Yelson Trio.

EMPIRE, NEWPORT.
Rehearsal at 1 p.m. for:—
Elgar Hudson Quintette, Leslie, Stanelli and Edgar, Vera Caine, Harry Barclay, Maggie Benson, Decima and Eddie McLean, Nicol and Martin.

OLYMPIA, CARDIFF.
Rehearsal at 11 a.m. for
Artists as booked.
Will Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the Sole Bookings of the former Theatre?

EMPIRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Keep 'Em Alive."

EMPIRE, GLASGOW.
Rehearsal at 11 a.m. for:—
Kirkby and Hudson, Willie James and Doran Sisters, Omega Trio, George Bolton, The Flemings, Lune and Shaw, Cornalla and Eddie.

COLISEUM, GLASGOW
Rehearsal at 1 p.m. for:—
Moss Empires present "Jack and Jill" Pantomime.

EMPIRE PALACE, BIRMINGHAM.
Rehearsal at 12.30 p.m. for:—
Whit Cunliffe, Percy Honri, The Adlers, Real McKays, De Marest, Billy Bennett, Erne and Chester.
(Matinee Monday, at 2.30.)

GRAND, BIRMINGHAM.
Rehearsal at 1 p.m. for:—
Gertie Gitana, Penrose and Whitlock, Spessell Bros. and Mack, Hal Wright, Vasco, Betty Washington, Geo. D'Albert.

NEW PALACE, SUMMERHILL, BIRMINGHAM.
Rehearsal at 12 noon for:—
Harry Blake, Rochefort, Weyman and Lane.

EMPIRE PALACE, LIVERPOOL.
Rehearsal at 1 p.m. for:—
Robb Wilton, Jay Whidden, Hayman and Franklin, Ben Beyer, Madam Dalmere's Table Circus, Four Mackwells, Gwyn Thomas.

OLYMPIA, LIVERPOOL.
Rehearsal at 1 p.m. for:—
The Wylie-Tate Pantomime "Jack and the Beanstalk."

EMPIRE PALACE, LEEDS.
Rehearsal at 1 p.m. for:—
Albert de Courville's "Box o' Tricks."

PALACE THEATRE, HULL.
Rehearsal at 1 p.m. for:—
Wilson Hallett, Elliott Savonas, Olga Morselli, Russell Carr, Jean Dorane and Sidney Wood, 4 Clovelly Girls, The Mandos.

EMPIRE PALACE, SHEFFIELD.
Rehearsal at 1 p.m. for:—
John Tiller presents "The Babes in the Wood."

ALHAMBRA, BRADFORD.
Rehearsal at 12.15 p.m. for:—
Harry Day presents "Funbeams."

EMPIRE, NEWCASTLE-ON-TYNE.
Rehearsal at 1 p.m. for:—
Betty Barclay and Geo. Glover, Fred Duprez, Florence Yaye, Pauline Travis, Charlie Rich, Duncan's Collies, Ten Loonies, Donald and Carson.

EMPIRE THEATRE, EDINBURGH.
Rehearsal at 1 p.m. for:—
Florrie Forde's Pantomime, "Red Riding Hood."

EMPIRE CINEMA, NEWCASTLE.
Picture entertainments.

KING'S THEATRE, SOUTHSEA.
Rehearsal at 1.30 p.m. for:—
Albert de Courville's "Joy-Bells."

EMPIRE, SUNDERLAND.
Rehearsal at 1 p.m. for:—
"Little Red Riding Hood," including Jack Thomas.
Artists are requested to bring Band Parts for full Orchestra, including Horns and Bassoon.
(Managing Director, Richard Thornton.)

EMPIRE PALACE, S. SHIELDS.
Rehearsal at 1 p.m. for:—
Cruikshank, Renee and Godfrey, May Henderson, Barton and Ashley, W. V. Robinson, Jack Craig, The Diving Belles.
(Note.—South Shields bars Tynemouth.)
(Managing Director, Richard Thornton.)

EMPIRE, WEST HARTLEPOOL.
Rehearsal at 12 noon for:—
"Making Movies." Hailey's Juveniles, Arthur Croxton, Melford and Dodd, Gordon and Rica.
(Managing Director, Richard Thornton.)

EMPIRE, GATESHEAD.
Rehearsal at 12 noon for:—
The Great Carmo, and company as booked.
(Managing Director, Richard Thornton.)

GRAND THEATRE, NOTTINGHAM.
Rehearsal at 1 p.m. for:—
Company as booked.

PALACE THEATRE, SALFORD.
(Late Regent Theatre.)
Mr. Carney Cairo presents "Aladdin."

Artistes' Business must be absolutely free from vulgarity.

Special provision has been made at each Theatre for the exhibition of loose Photographs. Artistes are invited to supply these to the Manager on reaching the Theatre, and they will be returned in good condition at the end of the week.

Scenery and Properties must be fire-proofed to approval of Local Authorities.

Applications for Engagements by Artistes or their Agents must be addressed to Head Office. State salaries required for (*a*) West End, (*b*) Suburban, (*c*) Large, and (*d*) Small Provincial Halls. A list of existing engagements must be enclosed. Artistes are requested to accredit only one Agent at the same time and to notify the Company immediately of any change of Agents.

Silence a polite negative.

Artistes desirous of submitting their Acts at private auditions should communicate with Head Office.

Matinées are held every Wednesday at the **Empire Theatre, South Shields,** at which new acts may be presented. Applications should be made to the Manager at the Theatre.

NOTE.—These Matinées are discontinued until further notice.

Engagements of Artistes are subject to cancellation if the following requirements are not observed:—

(1) Matter for bills and programmes, blocks, specimens of pictorials (if any) and a list of engagements with (*a*) in the case of singers, copies of the songs and patter, (*b*) in the case of sketch proprietors copies of the scripts as licensed and copies of the Lord Chamberlain's Licence, must be sent to Head Office three weeks at least before opening.

(2) Artistes must attend rehearsals, no deputies being accepted.

(3) **Press Matter and Photos.** Star Artistes, Feature, and Speciality Acts are requested to furnish the Press Publicity Department (Representative, Mr. Alfred Davies) with any interesting matter pertaining to their turn, with latest photos (non-copyright), for newspaper reproduction, three weeks before opening.

Important Notice to Artistes and Agents. When an Artiste or Act having previously played on the Moss' Empire Tour, is re-engaged for further dates, the contracts will be sent to the Agent who negotiated the last engagement, unless notice has been received from the Artiste that this is not desired.

Contracts and Orders. No contracts or orders for services or goods will be recognised unless upon an Official Form issued from Head Office and signed by the **Managing Director** or **Business Manager,** and the Company concerned may refuse payment for all services rendered or goods supplied except in accordance with this notice.

Invoices must be sent to the Theatre or Department to which goods are supplied, but monthly statements must be sent to Head Office.

The Company on whose behalf Contracts or Orders are signed is solely responsible for payment.

The Company will not hold itself responsible for loss or damage to Manuscripts, Songs, etc., submitted or sent to it for any purpose.

Mr. FRANK ALLEN, *Managing Director.*
Mr. A. P. DE COURVILLE, *Assistant to Managing Director and Booking Manager for the London Hippodrome.* } Can be seen by appointment Only.

RAYMOND A very Prosperous New Year to All. | RAYMOND A very Prosperous New Year to All

MISS DAISY JAMES.
Everybody's favourite.
Jan. 5, Hippo., Boscombe.
Coms., 65, Sudbourne-road, Brixton Hill, S.W. 'Phone 2015 Brixton.

MR. BRANSBY WILLIAMS.
Business Manager, Ernest Edelsten.

T. E. DUNVILLE.
London always.
Gulliver's Travels, 4 trips nightly.
Letters, c/o "The Era."
Sole Agent, Mr. Walter Bentley.
New Songs,
"Quibbles,"
"Never Twice Alike."

The Always Up-to-date
MR. F. V. ST. CLAIR.
Booked till end of 1921,
With few exceptions. Direct mostly.
Still Composing Big Numbers.
Still Starring. Still a Huge Favourite.
This week, Hippo., Ipswich.

MUSIC HALL CARDS.
3 LINES, 1s., 13 INSERTIONS, 12s.
ADDITIONAL LINES, 6d. EACH.
DISPLAYED ADVERTISEMENTS, 8s. PER INCH.

ATLAS-VULCANA TROUPE.
New Comedy Act. Vac. Jan. 5 and 12. Wire, ATLAS, Tasford Lodge, Fulham.

FAYRE FOUR, THE, SISTERS,
Tina, Inga, Lilla and Sylva, World's Greatest English Concertina Quartette. P.A., 4, Speenham-rd., Stockwell, London.

To all, Compliments of the Season.
HOLMAN SISTERS.
2nd Boy and Girl, with Mr. Harry McKelvie's "Dick Whittington." Always a success. Many thanks to managers and agents for offers. This, Royal, Bolton.

MISS PATTI LOFTUS
Dec. 29, Margate.

MR. JACK PATTERSON.
Eccentric Change Juggler.
On Tour.

THE VARIETY WORLD.

Festivities at War Seal Mansions—L.T.V. Managers' Reunion—The Frank Allen Golf Trophy.

Fairy Greatheart at Fulham.

Lady Stoll gave a party to the 265 disabled soldiers and sailors and their wives and children who live in War Seal Mansions on Christmas Eve. Lady Stoll received her guests, and, with her good wishes, handed to each an envelope containing a Treasury note. The children of the tenants had their tea in the workshop, and afterwards Father Christmas (Mr. W. J. Roberts, the secretary) came down the chimney to the call of the little chimney sweep (Miss Rene Lister), and proceeded to dismantle a heavily laden Christmas tree, handing the toys to Fairy Greatheart (Lady Stoll), who presented them to the delighted youngsters. The entertainment for the children which followed was greatly enjoyed, several well-known artists appearing.

The Prosperous Victoria Palace.

The ninth ordinary general meeting of Victoria Palace, Ltd., will be held at the Victoria Palace on Friday at 12 noon. The report of the directors for the year ended Nov. 5 last shows an available balance of £43,865 10s. 6d., and it is proposed to pay a dividend of 25 per cent. for the year, to transfer to reserve £10,000, and to carry forward to next account £13,865.

"As You Were" in U.S.A.

Mr. Chas. Cochran cables the glad tidings of the great success of "As You Were" in Philadelphia a few nights ago, with Sam Bernard in John Humphries' part, Sir Billion Boost.

L.T.V. Managers' Lunch.

The managers of the London Theatres of Varieties Circuit held their Christmas lunch, after an interval of three years, at the Holborn Restaurant, on Monday, Dec. 22, and many were the felicitous greetings amongst friends who had not met for some time. Though a record Christmas was in the minds of all present, business was taboo, "no shop" being the order of the day, and a very happy and convivial time was spent. Among those present were Mr. Charles W. Adams (district manager of the L.T.V.), who presided, Mr. A. E. Barwood (of the publicity department), Mr. J. Sullivan (of the booking department), Mr. Harvey J. Benn (manager of the Camberwell Palace), Mr. Jas. Molloy (Hammersmith Palace), Mr. J. Somers (Lewisham Hippodrome), Mr. C. H. Baillie (Collins' Music Hall), Mr. Sam Jones (Ilford Hippodrome), Mr. Chas. A. Martin (Willesden Hippodrome), Mr. Bertie Adams (Olympia, Shoreditch), Mr. G. A. Jenkins (Poplar Hippodrome), Mr. Fred McAcoy (Kilburn), Hippodrome), Mr. Fred McAvoy (Kilburn), Mr. L. Hogben (Empire, Islington), Mr. J. J. C. Ellis (Grand, Clapham), and Mr. Eustace H. Jay (Croydon).

Alterations and Repairs.

The suburban variety theatres run by the "Syndicate" will, we hear, presently undergo sundry repairs and redecorations. The Euston Palace will be specially improved, and enlarged in such wise as to make it quite a West End variety house.

Lieut.-Col. Walter Gibbons.

Lieut.-Col. Walter Gibbons, founder of the London Theatres of Varieties' big group of entertainment houses (now controlled by Mr. Charles Gulliver), has been appointed road transport adviser to the London and Home Counties Division of the Ministry of Food. During the war Lieut.-Col. Gibbons did valuable service as a director of transport.

In Aid of Bart.'s.

In aid of St. Bartholomew's Hospital a fancy dress masked ball will be held at Covent Garden on Thursday, Jan. 15. Tickets, at present £2 2s., including supper, will be raised in price during the next few days. Purchasers will be entered for a lottery, conducted by leading actresses. Mr. Herman Darewski is writing a new "Bart. Fox-Trot" for the occasion, and Corelli Windeatt's orchestra will include within itself a ragtime band. Tickets are to be obtained at the Æolian Hall, and of Miss Margaret Chute, 91, Long-acre, W.C. 2.

Frank Allen Golf Trophy.

Mr. Frank Allen was a guest at the annual dinner of the Thorpe Hall Golf Club at the Queen's Hotel, Westcliff, last week, when he presented a very handsome silver cup trophy to the club, to be competed for by the members, to commemorate "a victorious peace and in happy recollection of his association with Thorpe Hall Golf Club during his six years of office as captain, terminating Dec. 26, 1919."

Mr. Allen remarked that they had passed through some very dark and dreary days during the past few years. He remembered playing golf with German aircraft overhead, with only himself and another player on the course.

Mr. H. Mann remarked that he would like them to realise that in resigning the position of captain of the club Mr. Allen was at the same time resigning his official position in life, which he had held with worthiness for forty years.

An Ideal Manager.

Mr. McFarlane's "Bobo" revue company left Blackpool at 1 a.m. on Sunday morning, Mr. McFarlane having engaged motor cars for the journey to Preston, where they caught the 2.45 to Carlisle en route to Aberdeen. They arrived at Perth about 10.30 on Sunday morning, only to learn that the next train to Aberdeen was at 7.15 on the Monday morning. Mr. McFarlane, however, saw to it that his company should suffer as little inconvenience as possible. He entertained the whole of them to breakfast at the hotel, and chartered a special train which left Perth about midday. Mr. McFarlane's generosity is greatly appreciated by the members of the company, one of whom says that he does not mind being "stranded" under the same conditions next Sunday.

The Music Hall Ladies' Guild.

The committee wish to thank the following for their generous contributions to the children's party:—Miss Mary Sherrard, £5; Mr. Walter Martin, £5; Miss Phyllis Neilson Terry, £1 1s.; Miss Violet Folland, per Lottie Albert, £1 1s.; Mr. Fred Duprez, £1 1s.; Mr. Gus Elen, £1 1s.; Miss Betty West, £1 1s.; Miss Hilda Glyder, £1 1s.; Mrs. Gintaro, £1 1s.; Miss Erma Lorraine, per Miss Lottie Albert, £1; Miss M'Lita Dolores, 10s. 6d.; Mr. Lole Conn, per Louie Vere, 5s.; A Friend, per Louie Vere, 1s. The committee also wish to thank Mrs. Lewis Levy for her annual subscription of £1 1s., also for 3 dozen golliwogs which she sent for the Christmas tree. Also the following for their contributions to the success of the children's party:—Arthur King, for the loan of the Christmas tree; W. F. Bennett, of "The Era," for the fairy doll; Messrs. Horlick's Malted Milk Co., for gifts; and Mr. Denhoes, for bead necklaces.

The committee announce that through the generosity of Mr. Andre Charlot, who has been good enough to lend the Prince of Wales Theatre to Lady de Frece (Miss Vesta Tilley), president of the Music Hall Ladies' Guild, Lady de Frece will hold a matinée on Tuesday, Feb. 17, in aid of the funds of the Guild.

Will Van Allen.

Will Van Allen is paying a quick return visit this week to the Palladium, where he is very popular. We hear that Will will shortly reintroduce his musical dinner table, and that he has composed a "Dinner-time Rag," which is about to be published. During the past few weeks Will has been engaged on making three-minute patter records for the Columbia Co.

Albert Whelan.

The popular entertainer, Albert Whelan, who is at the King's, Southsea, this week, commences the L.T.V. Tour on the 19th inst., following his visits to the Hulme Hippodrome and the Pavilion, Liverpool.

Nathano Bros.

The comedy eccentrics, the Nathano Brothers, who were very popular last week at the Coliseum, are repeating their success at Hackney this week. After playing Chiswick next week they return to the Coliseum.

Noni and Horace.

Noni, the Anglo-French clown, and his clever partner Horace are scoring very heavily at the Hackney Empire this week. The eccentricities of Noni, who is ably supported by Horace, are responsible for hearty laughter. This is Noni's last week in town for the present, and next week he goes to Portsmouth.

Sam Shipley.

Sam Shipley, writing from 602, Washington-street, Buffalo, N.Y., U.S.A., to wish all the boys at the Vaudeville Club a Happy New Year, says that he is fit and well, and doing excellently. "We are all 'dry' now here in America," he continues, "but we will get used to it. I hope Great Britain keeps as it is—wet." If any of his old friends will write to him they may be sure of an answer. Sam. who sends his best wishes to Harland and Rollinson, Will Kloof, and Ramsey, hopes to come over here about May or June, and promises himself a good time.

A Popular "Whittington."

Jack Williams' pantomime, Dick Whittington, with Olive Williams as Dick and Frank Mervin as Idle Jack, supported by a first-class company, is meeting with great success.

Jack and Evelyn.

That popular couple, Jack and Evelyn, who have just commenced a four months' tour on the L.T.V. circuit, have now settled down for a long run following their absence from the halls, due to the latter's indisposition. Like many other "stars," they have been often asked to cross the pond, but we hear that Evelyn is too fond of her home. The clever couple started working together at the age of twelve, making their first appearance on the stage at the Gaiety, Liverpool, and opening in London at the London Pavilion in Mafeking Week. Jack's brother, Tim O'Connor, after four years' active service is doing very well just now in "Afgar" at the London Pavilion.

Mary Ann Clarke.

Mary Ann Clarke, the singer of "the People's Songs," is playing her first engagement at the Empire Theatre, Edmonton, this week. She is singing four numbers, "'Neath the Autumn Moon," contralto-soprano; "Because of You,"; "Why Didn't You Tell Me?" in G; and finally "The Lost Chord," with organ accompaniment. Her times are 7.10 and 9.20, and agents and managers in want of a novelty character front-cloth should take the opportunity of seeing this act.

Beaumont Collins.

We hear that when an opportunity permits, that clever artist, Miss Beaumont Collins, will be seen in a new comedy sketch entitled "The Three Doctors."

Loader and Laney.

Since Loader and Laney produced their act in town a few months ago, many improvements have been made, and when we saw them at the Metropolitan they were having a very successful time. The comedy of Miss Loader contributes a deal to the success of the act. They are at Hammersmith this week.

Jessie Fraser.

Miss Jessie Fraser, who is playing the Prince in "Cinderella" at the Grand, Croydon, has recently concluded a tour with the "Southern Maid," in which she played the part of Lady Julia. Prior to this engagement, Miss Fraser has been associated with Seymour Hicks in various productions.

David Poole.

At Wood Green David Poole concluded his London engagements for the present. He has had a most successful run with his ventriloquial scena, "Johnny Green," and is now away on the Moss' Tour. David returns to town in March.

Gene Morelle's New Premises.

Gene Morelle is doing wonderfully well with his face cream, tooth cream, and other toilet preparations, which he recently put on the market. We hear that in addition to his offices at 203, Strand, and his manufactory at Denmark-street, he is now opening a shop at 79, Brixton-road.

Haidee de Rance.

Miss Haidee de Rance, who commenced her pantomime season at the Theatre Royal, Plymouth, on Boxing Night, may, we hear, make her reappearance in the West End early next spring in musical comedy.

Roxy La Rocca in Town.

When Roxy La Rocca, the wizard of the harp, who has just returned from America, made his appearance on Monday at the Chiswick Empire, he was given a very hearty reception, being greeted with the cry, "Good old Roxy." This week he is at the Hackney Empire.

Frank Le Dent.

At the Empire, Finsbury Park, next week, Frank Le Dent is introducing some new tricks into his act. Since Frank made his reappearance in England he has made many additions to his act, and has now one of the best novelty juggling shows in the country.

Those Four Kids.

Last week, at the Hippodrome, Golders Green, those clever young entertainers were in fine form, and had a very successful time. We hear they have received offers for America and Australia, which they are considering. In the meantime they have the next five weeks open through postponing a Continental trip.

Frank Fay.

The black-faced comedian, Frank Fay, concluded a tour of the Moss Halls at Bradford last week, and is taking a brief holiday in town. Since Frank was last seen in town at Shepherd's Bush he has made some further improvements in his act, which is now meeting with much success. It is quite possible, however, that when Frank reappears in town in February he will exploit another original idea.

SIX BROS. LUCK IN "FILM STARS."

POPULAR PRODUCTION AT PUTNEY.

It was only with difficulty that Mr. Walter T. Martin, the popular manager at Putney, found even standing room for "The Era" representative on Monday evening, when the chief attraction was the famous Bros. Luck in an entirely new production in five scenes, entitled, "Film Stars." Let it be said at once that the show is a great success. Excellent scenery, a lively and talented company, including a host of pretty girls and several genial comedians, all these, together with the many well-written humorous scenes, provided thoroughly sound and amusing entertainment. The action is located in the Western States, and we meet film impresarios, prospective ranch buyers, deserted wives, villains, Mutt and Jeff, and many other quaint people, but above all we meet Aubrey Maltravers, in the person of that fine comedian, Billy Lytton. Aubrey is certainly "a scream" from start to finish, and it is some time since we saw in this class of work so really amusing a performance. Mr. Lytton is a most resourceful comedian, never at a loss for an appropriate gag or bit of business, and he deserves every credit for his work as the mainstay of "Film Stars." The programme, unfortunately, mentions no other members of the company, but they all work splendidly, and do "their bit" to create the general success. The show has been written and produced by Mr. C. Baldwin, who certainly seems to possess the knack of writing humorous dialogue, and the scenery is by Leolyn Hart.

CHRISTMAS DAY AT "BRINSWORTH."

The old music hall "stars" now residing at "Brinsworth" had a jolly time on Christmas Day. Their good friend, Joe Elvin, came down quite early in the morning, and brought with him several friends to help entertain at a concert. Among these were Apollo (King Rat), Dave Carter (manager of the Vaudeville Club), Arthur Godfrey (Duncan and Godfrey), Eddy Reed, Fred Hawtree, Forest Tell, and George Grant, the song writer. After a merry hour and a-half's concert, Mr. and Mrs. Thurlow, secretary of the "Fums Up" Society, arrived, and the result of the limericks' competitions were announced by Mr. Elvin. The correct winning line of the first was "The Draughts are simply frightful," and the nearest guess was that of Sid Urma, "The Draughts make one feel spiteful." He therefore was the winner of the first prize of £2, the second being Harry Hasberrie, and the third W. J. Beattie. In the second limerick the correct missing line was "Through talking of Divorces." This was only given by one competitor, Miss Ada Rippon, who won the £2, the other winners being Miss Jenny Russell and Zanfrella. All the prizes were given by Mr. Elvin himself.

Before leaving Mr. Elvin presented each of the old folk with 10s. from the members of the "Fums Up" Society. Mr. C. Douglas Stuart, the secretary of the Benevolent Fund, called in with some friends, including Rev. F. M. Tapply, the hon. chaplain to the institution, and his wife, and it was announced by Mr. Elvin that Mr. George Graves, past president, had collected at an auction sale at the meat market £14 for the old people, and packets of 7s. 6d. each were distributed. Dinner was served at 2 o'clock, consisting of roast beef, plum pudding, and dessert, the puddings and Christmas cake being the annual gift of Mr. Elvin, and the dessert coming from the Music Hall Ladies' Guild and some friends of Mr. Elvin's. A welcome addition to the feast were some bottles of whisky, a present from Messrs. John Dewar and Sons. Among others who have forwarded donations to the Christmas Day festivities and the New Year old folks' dinner, to be held on Thursday, are Mrs. Jennie Goodfellow, of Goodfellow and Gregson (per Harry Blake, hon. treasurer), £5 5s.; Apollo (per Joe Elvin), £5 5s.; Bransby Williams, £3 3s.; Mrs. Marjorie Ward (per Joe Elvin), £1 1s.; and F. V. St. Clair, 10s. 6d. The committee extend sincere thanks to all who have helped to make this year's Christmastide so happy for the old folks at the "Pro.'s Paradise."

Lily Lena.

Yesterday week Lily Lena sailed for America on the Celtic, and opens in Brooklyn on Jan. 12 next. On her previous visit to the States Lily made a great success, and is assured of a hearty welcome on this trip.

The Terriers.

At the meeting on Sunday last Stanley J. Damerell officiated as W.T., Capt. A. De'Villiers as V.T., W. Welsh G.C., Ken Barton W.I., Jimmy Halma W.D., Joe Adkin Y.B., Fred Day organist, and Arthur Were secretary.

A hearty welcome was extended to Joe Adkin and Robert Lecardo upon their reappearance in the Kennel.

The following applications for membership have been received:—First notice: Billy Wynne (Ryder and Wynne); second notice: Bert Graham.

The election of officers for January, 1920, resulted as follows:—Stanley J. Damerell, W.T.; Jimmy Halma, V.T.; Yettmah, organist.

The Terriers had a gala night, and the Order desires to express sincere thanks to Terriers Damerell, Fred Day, and Dick Henderson for their contributions towards the festivities.

Subscriptions for 1920 are now due.

EVERY REQUISITE
FOR THE
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CHEAPEST HOUSE IN THE TRADE.

"BLUEBELL IN FAIRYLAND." AT THE METROPOLITAN.

Dicky	Geoffrey Saville
Mr. Joplin	J. C. Buckstone
Policeman	A. B. Mackay
Peter	John Coy
Slim	Audrey Betts
First Bootblack	M. McConnell
Second Bootblack	Vernon Williams
Bluebell's Good Fairy	Vera Bryer
Mab	Betty Eley
Winnie	Hilda Ruben
Will	Johnny Danvers
Won't	Tom Fancourt
The Reigning King	J. C. Buckstone
The Reigning Queen	Nellie Sheffield
The Water Lily	Alice Coombe
The Will-o'-the-Wisp	Aimee Young
A Rich Lady	Joan Seymour
Blib	Johnny Danvers
Blob	Tom Fancourt
Bluebell	Joan Clarkson

Sweet, fresh, and pretty as her namesakes who make the woodlands lovely in the springtime, is the "Bluebell" who blossoms every afternoon this holiday-time at the Metropolitan in the Edgware-road. As a hardy perennial few can equal "Bluebell"; just as we love the first glimpse of the sheeny blue carpet in the woods so do we rejoice when Christmas brings sweet "Bluebell" to our dear, dirty old London. Not only Bluebell herself, but all her companions are our dear old friends—her little sisters Mab and Winnie, gallant Dicky the crossing-sweeper and knight errant, the Dickensy Mr. Joplin, the "heavenly twins" Blib and Blob, Peter the king of black cats, the Usurping King and Queen with their pompous, vexing ways, and the delightful Will-o'-the-Wisp and graceful Water-Lily. How these personages, quaint, homely, fantastic, and familiar, wove themselves into the dream of the little flower-girl with the heart of gold makes as pretty a tale to-day as it did when it was first produced at the Vaudeville umpteen years ago. Graceful and modestly charming is the Bluebell of Miss Joan Clarkson, a young actress who lacks little save experience. Mr. Geoffrey Saville plays Dicky on the approved staccato Seymour Hicks style, which is always effective, and Mr. J. C. Buckstone develops the humour of the part of the reigning King—excellently assisted by Miss Nellie Sheffield, a capital Reigning Queen—and is also a pleasantly philanthropic Mr. Joplin. The chief fun of the "musical dream play" is in the safe hands of the popular Mr. Johnny Danvers and Mr. Tom Fancourt, two perfect representatives of the ineffable Blib and Blob. Charming dancing is contributed by Miss Aimée Young as Will-o'-the-Wisp, and Miss Alice Coombe and Miss Vera Bryer are especially gladsome as the Good Fairy and the Water-Lily respectively. The names of the performers in "The Dirge of Cock Robin" are not given in the programme, but one and all they deserve praise for a careful and thoroughly enjoyable performance.

DEATH OF LA BELLE ELECTRA.

Readers will hear with regret of the death of Mlle. La Belle Electra, who had been for several years the principal assistant with Dr. Walford Bodie in his electric acts. She passed away on Sunday forenoon at her sister's (Mrs. Mills) residence, 30, Buccleuch-street, Glasgow, where she had gone to break the journey from Bournemouth to Macduff. Miss La Belle had been in failing health for several weeks, and had gone to Bournemouth to recoup. In most towns where she has visited at home and abroad La Belle Electra caused quite a sensation with her daring feats with the deadly electric current, and her charming personality and stage presence made her a universal favourite wherever she went. For several years she also appeared with Dr. Bodie's companies as a male impersonator and chorus comedienne, with marked success, under the name of Miss Bella Skene.

The deceased was the sister of Princess Rubie (Mrs. Walford Bodie), and had never fully recovered from the shock and privations after being torpedoed in the Mediterranean coming home from India on board the ill-fated R.M.S. Arabia.

The sympathy of the profession will be extended once more to Dr. and Mrs. Walford Bodie in their sad bereavement. The remains will be taken by train to the Manor House, Macduff, and will afterwards be interred in the Bodie Henry family mausoleum in the Macduff churchyard.

"ERA" SPECIAL DRESS DESIGN.—NO. 41.

A DANCER'S DRESS.

ABOVE we publish the forty-first of a series of suggestions for costumes suitable for Choruses, Revue Artistes, Variety Artistes, Concert Party Artistes, or Fancy Dress Balls, drawn by "The Era" designer, who has recently executed many commissions for designs, ranging from theatre and cinema attendants' uniforms to concert party and revue costumes. A revue producer writes:—"Thanks for the design. I am much satisfied."

The Terms for Finished Drawings of the above Design in Colour—or for carrying out Special Schemes of Design in their entirety—may be had on application. Envelopes should be marked "Design Department," "The Era," 35, Wellington Street, W.C.

MY MUSIC HALL TOUR.

CHASING CHRISTMAS—WIELAND AND ME—"DICK WHITTINGTON" SAVES THE SITUATION.

At the Euston Palace.

'Twas Christmas Eve, or one day short of it, when I sallied forth to search for Yuletide humour at the Euston Palace. All day I had searched for Yuletide presents in the shops, and the change from the emporium to the auditorium was a pleasant one, but if I expected to find Christmas jests and allusions, my expectation was not fulfilled. Carols, waits, stockings, plum-puddings, all such seasonable topics were conspicuous by their absence, and my hungry soul sighed in vain for topical satisfaction.

The only Christmas flavour supplied at the Euston was provided by the manager himself, who greeted me with smiles and cigarettes, and by Messrs. Stanley Kirby and Harry Hudson, one of whose songs compared Christmas, 1919, with less happy Christmases in the past.

These singers are very vivacious, and were very popular. The best two songs were a rollicking sea ditty, and an equally rollicking song called "The Circus Came to Town." The audience seemed just as partial, however, to the sentiment of "Christmas Wasn't Christmas When the Boys Were All Away."

An interesting performance was given by the French musicians, Bernaert and Goldy, who are now appearing in England for the first time. Their entertainment is of the classical order, albeit with a popular setting. In real life the girl musician and the man musician would drift into the room where the piano was, play duets and solos, and show some appreciation of each other. On the halls, however, things are arranged differently. The girl is discovered playing a violoncello. Towards the end of her piece the man is heard playing his violin in the passage. He draws nearer, and we try to think only of the music, but cannot refrain from wondering what the musician will look like when he eventually appears. In due course he stops teasing us, and does appear. But he vanishes again when the girl goes to the piano and plays Rachmaninoff (why didn't he stay? It was worth it!), to turn up in the conductor's seat and lead the orchestra. That done, he dissolves once more, and strolls on from the wings to join the girl in the finale. Bernaert and Goldy were very cordially received. Then came an old friend, the conjurer Wieland, who juggled with his usual skill, and incidentally paid me a compliment. When throwing balls to the audience in order that they might be thrown back and caught on a fork held in his mouth, he evidently appreciated my aim, for he honoured me more than once in my box, and trusted me at the final crisis. It is at moments like this that one appreciates one's cricket training. Happily, I did not disgrace myself, but Wieland never guessed how anxiously my heart beat, both for him and for me, as I tossed the little ball back into the air!

Bertha Boyd sang "The Rain, the Rain," told stories, and proved the strength of her hair. She did this by hanging a 56 lb. weight on to it and swinging it round, and then took off the weight and substituted a little girl. Fred Keeton's song, "Somebody's Husband is Asking for Trouble," was a great favourite.

I had another chance to distinguish myself when "Making Movies" came on. I was invited to go on the stage and be in the film. But I had had quite enough fame for one night, so gracefully declined, and watched other sporting victims struggle to become film actors. In my opinion, they deserve as much credit as the producers themselves for the amusement of the show.

I saw "Making Movies" some months ago at the Metropolitan. The manager of the show tells me that things have spun very merrily with them since then.

At the Islington Empire.

When I left the Euston I determined that I should get a real Christmas whiff somewhere or other before going home. There was no snow. I heard no waits, and passed no carols. So off I hied me to the Islington Empire, where at last I found an atmosphere of Yule. Dick Whittington went through his adventures to a Christmas public, fell in love, was accused unjustly of stealing a diamond cross, walked seven miles out of London, was consoled by his cat, sang "An Old-fashioned Mother o' Mine," got shipwrecked, was received by the Emperor of Morocco, and rid the palace of its rats.

And when the cat appeared in a box and ran carefully all round the dress-circle my lust for Christmas was satisfied, and I worried no more.

EXTRA TURN.

FELDMAN'S

TILL WE MEET AGAIN
THAT WONDERFUL MOTHER OF MINE
HOW 'YA GONNA KEEP 'EM DOWN ON THE FARM
MAMMY O' MINE
IF YOU'RE IRISH COME INTO THE PARLOUR
HAVE A SMILE
CALIFORNIA AND YOU
IT MUST BE YOU
FUZZY WUZZY WOO
IF THERE HADN'T HAVE BEEN A GARDEN OF EDEN
ROSES AND RADISHES, PANSIES AND PEAS

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*WHEREVER THE GIRLS ARE You'll Find a Jack Tar

*WHERE THE BLUE EYED MARYS GROW

*WHEN LOVE PEEPS IN THE WINDOW

*DOWN IN VIRGINIA

MISTER PUSSYFOOT & OH, BILLY!

BAND PARTS FOR THOSE MARKED *

A HAPPY NEW YEAR TO ALL.

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THE COLISEUM.

The New Year's week programme presented by Sir Oswald Stoll is certainly a splendid one. Loie Fuller's dancers, Pattman and his mammoth organ, Ethel Hook, the famous English contralto, Sam Barton, and the Poluski Bros. obviously would form a fine nucleus of any bill. Loie Fuller's Nyphs (or School of Dance) are appearing in a "Pastorale" of Germani's, a suite entitled "Children's Corner," ("The Little Shepherd," "Serenade to the Doll," and "Cakewalk"), with music by Debussy, and an Arab dance to music of Grieg's. One always expects delightful entertainment from any dancing controlled by Mlle. Fuller, and one can scarcely imagine anything more pleasing than the act presented this week. The world-famous organist, G. T. Pattman, F.R.C.O., needs no introduction. His wonderful playing on the superb £3,000 organ is as impressive as ever, and the assistance given by Miss Minnie Rigby, the dramatic soprano, lends very attractive variety to the performance. Miss Ethel Hook, appearing in a particularly pleasing stage setting, is singing Jack Thompson's "God Sent You to Me," "Child of My Dreams" (Ord Hamilton), and "Messengers" (May H. Brahe). Bestie and Babs are as lively and amusing as ever—one could watch and listen to them for hours—and Ernest Hastings provides humour and music at the piano in a way that clearly demonstrates that he has few rivals in his own particular line. The Poluski Bros. provide some splendidly entertaining "conversational comedy," and Sam Barton, the comedy man with the bike, contributes an act that is one roar of laughter from beginning to end. Corain is another gentleman whom one is always glad to see on a programme, and his ventriloquial scene with Jerry is, as always, one of the most popular items. The extremely fine bill is completed by Stan Kavanagh and company in an unusually entertaining juggling act.

London Music Competition Festival.

The Lord Mayor and Lady Mayoress of London and Sir Frederick Bridge respectively have consented to distribute the prizes at the London Musical Competition Festival next March, to be held at the Central Hall, Westminster. The syllabus is now ready, and many interesting events are announced. The society is under Royal patronage. The Princess Christian is president, and the Princess Helena Victoria a patron. A copy of the syllabus can be had on application to the honorary secretary, Mr. T. Lester Jones, 130, Belgrave-road, Wanstead, E. 11, or of the usual agents.

THE HISTORIC SURREY.

AUSPICIOUS RE-OPENING.

Messrs. Miln, Fairbairn and Miln are the new lessees of the historic Surrey Theatre, as it will in future be known, and the house re-opened under the happiest auspices on Boxing Day. There has been no necessity for structural alterations, as a splendid view can be got from every part of the auditorium, and the acoustic arrangements are perfect, but the whole house has been re-decorated, and re-upholstered, from the dressing rooms, which are airy and comfortable, to the gallery. The scheme of decoration is cream and gold, and the stalls are upholstered in blue and the capacious circle in red, giving a charming effect. As the curtain ascended on Friday a packed house broke into great applause, by way of welcome to the new management. The attraction is that great farcical comedy, "When Knights Were Bold," presented by Mr. Bromley Challenor and his very capable company. Mr. Challenor, as the gay and sporty Sir Guy de Vere, makes the most of opportunities afforded by the part, and the fun is uproarious. He is ably supported by Miss Marjorie Bellairs as the romantic Lady Rowena Eggington. Mr. John Allen as Sir Brian Ballymote, the impecunious Irish baronet, is highly commendable, and excellent, too, is Mr. Charles Lloyd as the ambitious Jew, Isaac Isaacson, whose charming daughter is ably portrayed by Miss Marie Hart. Effective support is furnished by Messrs. Guy Basil, Colin Johnston, Ernest Legh, and George Fyfche as the Hon. Chas. Widdicombe, Rev. Peter Pottlebury, Wittle, the indefatigable valet, and Barker, the staid butler, respectively. The first four performances were played to capacity houses, and no fewer than 3,000 people paid to see the performance.

Shakespeare and Opera.

The new management have some interesting plans for the future. Until quite recently Mr. Fairbairn was the presiding genius at the Grand Theatre, Peterboro. The run of "When Knights Were Bold" is at present indefinite, but it is hoped to follow this with an entirely new play, the title of which is not yet settled. In any case a season of grand opera in English will commence some time in February. The management intend to stage their own company, which will be known as the Fairbairn-Miln Opera Co., and have already engaged some most famous English singers. Special attention is to be paid to Shakespeare, such as "Othello," "The Tempest," and "Romeo and Juliet," with close adherence to the text as the Bard wrote it, embellished by original music. Young English composers will also be given their chance. Popular prices will remain as now, from 6d. upwards, and the whole experiment will be watched with intense interest by South Londoners and music lovers in general.

"ALWAYS A WINNER."

BY FRED RAMSDALE.

Have I been in the business long, sir?
Well, longer than I can say.
Like "Johnny Walker," I'm still going strong, sir,
Tho' I'm very decrepit and grey.
Yes, I'm old and rather worn out, sir,
But they can't do without me it seems.
In revues, concert parties, or pantos.,
I'm still sure of getting the screams.
I've many times thought of retiring;
But, no, sir, they won't let me rest,
Now pantomime time's coming round, sir,
I'm certain to be in request.
Don't think that I'm pulling your leg, sir,
When I tell you I've never gone flat.
Why, I've even got laughs in South Wales, sir,
And there's not many more can say that.
I've been in some shows in my time, sir,
From fit-ups to West-End revue,
I've worked music halls and alfresco,
And also a circus or two.
Have I ever been in Grand Opera?
No, opera is hardly my line.
But the man who was told,
"*Ought to be with Carl Rosa,*"
Was an intimate friend, sir, of mine.
You're anxious to know who I am, sir?
I'll tell you, if you'll keep it dark.
I'm the captain whom "*Bill thanked for saving his life,*"
The gag that Noah worked in the Ark!

THEATRICAL CHRISTMAS PARTY.

The second annual Christmas dinner and party arranged by the Bristol Branch of the Actors' Church Union was held with great success on Christmas night at St. Mary's (Tyndall's Park) Church House, when over one hundred guests from the Bristol places of amusement attended one of the jolliest Christmas gatherings held in the city. The thanks of the guests were voiced by Mr. Stagg (Harry Day's "Stunts" Company at the Empire), who expressed gratitude to the A.C.U., to the ladies and gentlemen carrying through the arrangements, and to the Lord Mayor for being present. The response was three hearty cheers.

Next Week—

A Star From Overseas

First the Prince of Wales and Now the Prince of Wit
The Biggest Orb in the English Firmament of Fun

WILKIE BARD

England's Greatest Comedian Lands in America and Promptly Annexes the Admiration of all Americans

Presenting These Inimitable Characterizations

"The Scrubwoman," "The Night Watchman," and "Chrysanthemums."

WILKIE BARD

Wilkie Bard is in America on a shor tour. His absence from England caused the London "Daily Mail" to comment editorially. "All England will miss Wilkie Bard when away on his American tour and though he will delight our ally we will regard his certain triumphs a little jealously, for laughter is a blessing and a boon in these times of stress and strain, and who can make us laugh like Wilkie Bard?"

Mr. Bard is the brightest star of the British Hall. He is England's greatest genius of laughter. When his name goes up in an English Hall as the next turn, there is always a roar of applause that rocks the house. Premier David Lloyd George said, "I never so worried during the war that Wilkie Bard couldn't make me laugh and forget Flanders for a while."

Several years ago Mr. Bard came to America between seasons at home. He was seen only in New York. The vaudeville powers have been fortunate enough in arranging a tour this season which will include the most important cities. His repertoire is composed of three of the greatest masterpieces of characterization, "The Scrubwoman," Chrysanthemums," "The Night Watchman." As a delineator of types this genius of comedy has no equal. He is to the Music Hall what Forbes-Robertson is to the drama. The sun-lit sweetness of his humour is irresistible. He has appeared under Royal Command more times than any other living artist, and among his friends and admirers are the world's most illustrious men and women.—*Keith Theatre News.*

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MANAGING DIRECTOR Mr. CHARLES GULLIVER TO WHOM ALL COMMUNICATIONS SHOULD BE ADDRESSED.

"THE ERA" FILM SECTION

TOPICS OF THE TRADE.

"THE NEW YEAR'S OLD DESIRES."

AS APPLIED TO THE CINEMATOGRAPH.

"Now the New Year reviving old Desires," wrote jolly old Omar Khayyam, some nine hundred years ago. The only desires that he wanted reviving appear to have been those concerning "a Loaf of Bread, a Flask of Wine, a Book of Verse, and Thou," but were he alive to-day, and engaged in the British "picture" business, we would be open to bet a thirty-reel serial to a half-reel "topical" that he would not be so easily satisfied. That is, if he had the interest and advancement of the trade at heart; and who, knowing the honesty and kindliness of his sentiments, could doubt that this would be so? Indeed, we could name a score of "desires" for the well-being of the film industry which, owing to their non-fulfilment during the year which expires to-night, he would assuredly "revive" with the year which commences to-morrow.

But we will confine ourselves to the three which chiefly concern the future of British producing.

NEW YEAR RESOLUTIONS.

The first relates to that unfair and iniquitous handicap, the "Block Booking System." We doubt if there exists, in the whole world, any other product which enjoys in a foreign market the preferential treatment which this system accords American films in Great Britain, and if the spectacle were not so tragic we could smile at the paradox presented. The second of the highly desirable improvements which we hope the New Year will witness is the awakening of the British film manufacturer, renter, and exhibitor to the fact that British pictures can never attain a worthy position, at home or abroad, until the work of the scenario writer receives the encouragement it should do, considering that the endeavours of every other worker in the "picture" business is founded upon it. Till such time as our competent British scenario writers receive offers of fair remuneration for their work, and the same screen and Press publicity as is accorded the merely imitative work of the artists, it is quite certain that, as a rule, they will continue to send their best efforts to America, and dispose of only their second-rate work to British producers. The third big defect we would desire to see remedied, before to-day's date recurs, is the long-standing one connected with the clashing of Trade Shows. We need not enlarge on the very serious loss of money and time these encroachments must have caused in the aggregate, during the past twelve months, for we believe that this is fully realised, and that for this trade evil, at any rate, an antidote will probably be discovered before long. But the two other matters are even more important, and we hope, therefore, that they, also, will be resolutely tackled during the coming year by all who have the welfare of the British cinematograph industry at heart.

ROUND ABOUT FILMLAND.

Hepworth's Next Picture Play—"Stop Press" Comedies —Devon as Film-Producing Centre.

Electrical Operators' Wages.

An agreement has been concluded between the electrical operators at cinema theatres and the Cinema Exhibitors' Association on the question of wages. The conditions so far agreed upon between the respective parties will be submitted for confirmation or otherwise in the course of the week.

Granger's Marvels.

In our Film Gossip last week, under the heading, "A Prophecy Fulfilled," relating to the eagerness with which the public now demand to see Granger's Marvels of the Universe, by a slip of the pen it was stated "that the public would sooner miss their 'Marvel,' once the 'Marvel' habit was created, than their feature." It should, of course, have been just the opposite. The public would prefer to miss their feature—not their "Marvel."

Alexander Film Corporation.

William Alexander has formed the Alexander Film Corporation in New York, and has taken over the entire fourth floor of the Leavitt building at 126, W. 46th-street, New York City. Part of this floor will be used by the Alexander Co. for exchange purposes, taking in the metropolitan district. They will release five big specials in February, one of which will be a decided novelty. The Alexander Corporation is now at work on a series of novel short subjects, which will be released from their exchange. The Corporation will have import, export, and State right departments.

Gaumont.

The Gaumont Co. makes an excellent opening to the year with "A Fight for Love," to be screened to-morrow (Thursday) at the Shaftesbury Pavilion. It is, we hear, one of the best of the Harry Carey pictures, as far as action and scenery is concerned. Nearly all the scenes are exterior, giving wonderful views of the Rocky Mountains.

Theatre and Winter Gardens, Bangor.

The Irish Electric Palaces, Ltd. (Belfast), who have just acquired the commodious Grand Hotel, Bangor, near Belfast, and adjoining grounds covering an area of 30,000 sq. ft., intend converting the property into a theatre and winter gardens, which will be a decided acquisition to this well-known seaside resort. There will be adjoining cafés with orchestras, lounges, &c.; also card-rooms for whist drives and billiard hall. It is further intended to build a spacious ballroom on the ground floor, with roof garden, for summer use. In its entirety the scheme will provide a luxurious home of amusement, that will compare favourably with similar centres of amusement, as Blackpool and Scarborough.

Leicester-square Cinema.

Enlarged and redecorated throughout, the Leicester-square Cinema has had a full share of patronage these Christmas holidays. The interior presents an eminently attractive and cosy appearance, while the seating arrangements are of the most complete and up-to-date character. It is evident that no expense has been spared in making this a model cinema. In regard to the pictures, this cinema can boast of a perfect projection, and, starting with the beginning of the New Year, the first of a series of the Famous Lasky films will be shown.

"A Temporary Vagabond."

Hepworth Picture Plays, Ltd., announce that they will submit to the trade, at the West End Cinema, on Tuesday, Jan. 6, at 11.30 a.m., their next picture-play, entitled "A Temporary Vagabond." The story is an original one by Stuart Woodley, which has been adapted and produced for the screen by Henry Edwards. The leading players are: Henry Edwards, Chrissie White, Gwynne Herbert, John MacAndrews, Stephen Ewart, Douglas Munro. There are several fine dramatic incidents and a number of amusing situations in this film, which is said to contain many of the producer's characteristic touches. The photography and the English scenery are of the usual fine Hepworth standard.

The Next George Clark Production.

The producers of "The Lure of Crooning Water," the next George Clark production, affirm that this picture will even surpass "The Garden of Resurrection." Miss Ivy Duke has, we hear, much greater scope in this picture than in any of the previous ones. She enacts the rôle of Georgette Verlaine, the actress, while Guy Newall assumes the character of Horace Dornblazer.

Leicester Cinemas.

Monday, Dec. 22, saw the opening of another cinema palace, the Sovereign Picture House, which is situated in Woodgate, in the suburbs of Leicester. It has been constructed by the Sovereign Picture House Co., Ltd., and the general manager is Mr. Walter Vincent Hopcroft. The house has a holding capacity of 800, and the decorations are in blue and white, the building presenting a very pretty and tasteful appearance. The orchestra is under the direction of Mr. A. Hackett. The star pictures shown at the opening were Hepworth's "Sweet Lavender," featuring Chrissie White and Alma Taylor, and "The Cross Bearer," supported by comedy and interest films.

It was intended to open still another cinema this holiday at Leicester, the Melbourne Picture Theatre, Ltd., situated at the Five Ways, at the end of Melbourne-road. The ground for the building of this hall was levelled before the war, and although every effort has been made to get the building, which is a most substantial one, completed for opening this week, it has been found impossible to do so.

The condition that was imposed by the Leicester Watch Committee that there should be an interval for lighting up of three minutes between each film has now been cut down to one minute, thus effecting a considerable saving of time.

Mr. Horace H. Springett, who has filled the position of manager of the Grand Electric Palace, Leicester, for the past seven years, has resigned in order to take up a similar position at the new Melbourne Picture House, which is shortly to be opened. He will be succeeded at the Grand by Mr. Trueman Towers, jun., the son of Mr. Trueman Towers, Mr. Stoll's manager at the Floral Hall Picture Theatre and Palace Theatre, Leicester.

Weekly Topical Comedies.

The latest thing in picture-playlets, called "Stop Press" comedies, are now in active preparation. The first one, which has been written by Frank Miller around the black subject of coal, has in fact been completed, and three more are to follow to complete the first group. Each of these comedies, which will feature the topic of the week that is most in the public mouth, will be actually played by Frank Stanmore as principal comedian, supported by a company of picked artists, including a bevy of English beauties. Arrangements have been made by which the "Stop Press" comedies will be shown at the picture theatres a week after production, so that their topical interest will be maintained.

Devon as Film Centre.

Mr. Maurice Elvey, with a company of forty-three strong, is at present engaged at Torquay in filming Jeffery Farrol's "The Amateur Gentleman." Mr. Farrol is also in Torquay assisting in the reproduction of his novel, and the scenario will be of the most picturesque description. More than half the 6,000ft. film will be produced at Babbacombe, St. Marychurch (the most beautiful parts of Torquay), Stokeinteynhead, Ipplepen and Abbotskerswell (quaint old-world villages in the neighbourhood). The leading artists are Langhorne Burton, Cecil Humphrey, Madge Stuart and Edward Arundell. It is stated that Mr. Elvey intends to make Torquay his centre for filming E. W. Mason's "The Villa Rose," Ethel M. Dell's "The Bars of Iron," and Marie Corelli's "The Innocent." The popularity of Torquay as a film-producing centre has already been proved in "Comradeship," "Nelson," "The Rocks of Valpré," "The Keeper of the Door," and "Good Man."

Other popular films have been made in Devon and Cornwall, and this has led to the suggestion that Plymouth, the centre of lovely sea and river scenery, a town with great historic, naval and military associations, and fine railway and sea-going facilities, would make an unrivalled film-producing centre.

"ENCHANTMENT."

FIRST OF THE "BRUUN" PICTURES.

The London Film Co., which, before the war, produced such interesting films as "The Christian," "The Manxman," "The House of Temperley," "The Prisoner of Zenda," "Rupert of Hentzau," "The Middleman," &c., is now engaged on a series of pictures which, we hear, will surpass anything which has yet issued from the famous St. Margaret's Studio.

The company has just engaged the services of a young and brilliant Norwegian

EINAR J. BRUUN.

producer, Einar J. Bruun, who has started the series of "Bruun" pictures with a film version of Temple Thurston's "Enchantment." Great care has been taken in the preparation of the scenario and in the casting of this film, in which many well-known film artists will appear.

Mr. Bruun has an exceptionally wide technical knowledge. He has set himself the task of disproving once for all the theory of American supremacy in excellence of photography, and is full of enthusiasm for British film possibilities.

OUR LANTERN SLIDES

are the talk of the profession because of their beautiful design and artistic colouring. We can help YOUR show if you order your Advance Slides, Announcement Slides, and Chorus Slides, and every kind of Slide from us.

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TRADE SHOWS OF THE WEEK.

By "THE ERA" SPECIAL REVIEWERS.

"THE RAGAMUFFIN."

SOCIETY LADY AS A BOWERY GIRL.

Production ..... Mary Pickford
Type ..... Comedy-Drama
Star ..... Mary Pickford
Length ..... Five Reels
Distributors ..... Walturdaw's

This is a production which shows Miss Mary Pickford in her happiest mood, and is a triumph for all concerned. The scenes depicting Lower New York are pathetically realistic, but the sight of one of society's daughters forced to learn the manners of a Bowery girl in order to enable her father to write a book on the subject creates much merriment. Kenneth Harlan gives excellent support, and the photography of the film throughout is of the highest order.

* * *

"THE VIRTUOUS MODEL."

A SCULPTOR'S LOVE STORY.

Production ..... Pathé
Type ..... Drama
Star ..... Dolores Cassinelli
Length ..... 5 Reels

A beautiful production, this story is told in a succession of well arranged scenes, while the acting of Dolores Cassinelli and Vincent Serrano is deserving of the highest praise. Denise Fleury attracts the attention of Paul Birehant, a celebrated sculptor, who, attracted by the girl's innocence, loses his heart and makes her his wife. Their happy honeymoon is interrupted by the Countess Vooloff, who, in an endeavour to regain Paul's love, reminds him of his neglected work, with the result that Denise is taken back to the city. Here she realises that gradually she is being neglected for the Countess, and enlisting the aid of a friend, attempts the risky experiment of arousing the jealousy of her once adoring husband. A thrilling scene ensues, and the couple part. However, Paul realises before it is too late what his wife really means to him, and they are happily re-united.

* * *

"VAGABOND LUCK."

RACING SHARKS DEFEATED BY JOCKEY.

Production ..... William Fox
Type ..... Drama
Stars.....Albert Ray and Elenore Faire
Length ..... Five Reels

"Vagabond Luck" is a story of the Turf, and is sure to be popular. Jimmie Driscol, jockey, is fired from the stables on account of his increasing weight. He finds consolation in the friendship of Joy Bell, who owns Vagabond, an unsuccessful racehorse. Harry Bell, badly in need of cash, enters the horse for a forthcoming race, mortgaging the house for $500 to back the horse. Jimmie learns that Harry has been the victim of Turf sharks, and when the jockey is corrupted he rides Vagabond. A muddy track gives the horse his great chance, and while Joy regains her home Jimmie wins her love.

* * *

"THE FATAL FORTUNE."

AN INTERESTING AND THRILLING SERIAL.

Production ..... Apollo
Star ..... Helen Holmes
Type ..... Serial (15 Episodes)

This is an excellent serial, being full of thrills and of first-rate quality throughout. The plot centres round the possession of the half of a map which shows the whereabouts of hidden treasure. One half of the map is in the possession of a young lady reporter, named Helen Benton, the other half having been obtained from her by violence by a couple of "toughs," who in turn have to surrender it to a masked malefactor. This duel is carried on with intensifying zeal, first one and then the other gaining the upper hand, but the girl, with true feminine strategem, and despite much ill-usage, generally speaking comes off trumps, at least to the extent of retaining the half of the map she holds. We understand that the early episodes so far shown are but an index of those to follow. In any case, the serial can be recommended to exhibitors as a pay-box feature of undoubted magnetism.

FORTHCOMING TRADE SHOWS.

LONDON.

Happiness à la Mode (Walturdaw), New Gallery, 11.15, Dec. 31.
The Open Door (Jury), Own Theatre, 10 and 2, Dec. 31.
The Right Element (Granger), West End, 11.15, Dec. 31.
Mind the Paint Girl (Jury), Own Theatre, 10 and 3, Jan. 1.
A Fight for Love (Gaumont), Shaftesbury, 11, Jan. 1.
Through the Wrong Door (Stoll), London Pav., 3, Jan. 2.
Little Brother of the Rich (Phillips), New Gallery, 11.30, Jan. 2.
Jordan is a Hard Road (West Imp.), Own Theatre,-11 and 2.30, Jan. 2.

BELFAST.

The Bond Between (Ideal), Panopticon, 11, Dec. 31.
Bare Fists (Gaumont), Own Theatre, 11, Dec. 31.

BIRMINGHAM.

The Right Element (Granger), Futurist, 11.15, Dec. 31.
The Speed Maniac (Fox), Picture House, 11, Dec. 31.
The Conqueror (West. Imp.), Scala, 11, Dec. 31.
Widow by Proxy, Putting It Over (F.-Lasky), Scala, 11, Jan. 2.
For a Woman's Honour (Jury), Own Theatre, 2.30, Jan. 2.
Queen's Evidence (Moss), Futurist, 11, Jan. 2.
The Swindler (Stoll), Picture House, 11, Jan. 2.

CARDIFF.

The Joyous Liar (Gaumont), Own Theatre, 11.30 and 2.30, Dec. 31.
The Conqueror (West. Imp.), Own Theatre, 11 and 2.30, Jan. 1.
Bramble Bush, Zip and Zest (Vitagraph), Cardiff Cinema, 11, Jan. 2.
The Illustrious Prince (Jury), Olympia, 2.30, Jan. 2.
Bondage of Barbara (Stoll), Pavilion, 11.30, Jan. 2.
The Cry of the Weak (Granger), Park Hall, 11.20, Jan. 2.
Bill Henry, The Valley of the Giants (F.-Lasky), 16, Priory-st., 11, Jan. 2.
The Conqueror (West. Imp.), Own Theatre, 11 and 2.30, Jan. 2.

LEEDS.

Mrs. Thompson (General), Cinema Ex., 10.40, Jan. 1.
Vagabond Luck (Fox), Cinema Ex., 11.40, Jan. 2.
Happiness à la Mode (Walturdaw), 11.40, Jan. 2.
Her Purchase Price (Jury), Cinema Ex., 2.30, Jan. 2.
Habit of Happiness (West. Imp.), Cinema Ex., 2.30, Jan. 2.

LIVERPOOL.

Bramble Bush, Zip and Zest (Vitagraph), Scala, 2.30, Dec. 31.
Mr. Goode the Samaritan (West. Imp.), City P.H., 11, Dec. 31.
Dangerous Waters (Jury), Cinema Ex., 2.30, Jan. 2.
Widow by Proxy, Putting It Over (F.-Lasky), Scala, 11, Jan. 2.
Silver Lining (Gaumont), Super Cinema, 11, Jan. 2.
Silver Lining (Gaumont), Own Theatre, 2.30, Jan. 2.

MANCHESTER.

Cupid Forecloses (Vitagraph), Market-st. P.H., 11, Dec. 31.
Eastward Ho! (Fox), Oxford-st. P.H., 11, Dec. 31.
The Shot of Mystery (Gaumont), Oxford P.H., 11, Jan. 31.
Mr. Goode the Samaritan (West. Imp.), Own Theatre, 2.30, Jan. 1.
The House of Intrigue (Welsker), Cinema Ex., 2.30, Jan. 2.
City of Comrades (Stoll), Oxford P.H., 11, Jan. 2.
City of Comrades (Stoll), Own Theatre, 3, Jan. 2.
Mr. Goode the Samaritan (West. Imp.), Own Theatre, 11 and 2.30, Jan. 2.

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PAVILION
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PROVINCIAL SHOWS:

BIRMINGHAM	FUTURIST	... FRIDAY, JAN. 16, at 11.0 a.m.
LEEDS ...	CITY CINEMA	... TUESDAY, JAN. 13, at 11.0 a.m.
GLASGOW ...	JURY'S THEATRE	TUESDAY, JAN. 27, at 2.30 p.m.
NEWCASTLE	QUEEN'S HALL	... WEDNESDAY, JAN. 14, at 11.15 a.m.
CARDIFF ...	OLYMPIA ...	... FRIDAY, JAN. 16, at 2.30 p.m.

Seats for the London Trade Show can be reserved on application to—

MOSS' EMPIRES Ltd., 24, Denmark St., London, W.C.2.

"THE ERA" FILM SECTION

NEWCASTLE.
Bramble Bush, Zip and Zest (Vitagraph), Queen's Hall, 11, Dec. 31.
Vagabond Luck (Fox), Own Theatre, 11 and 3, Dec. 31.
Fanatics (West. Imp.), Own Theatre, 11, Dec. 31.
The Gray Wolf's Ghost (Jury), Own Theatre, 11 and 2.30, Jan. 2.
Bill Henry, The Valley of the Giants (F.-Lasky), Granger P.T., 11, Jan. 2.

NOTTINGHAM.
Widow by Proxy, Putting It Over (F.-Lasky), Parliament P.H., 11, Dec. 31.

SHEFFIELD.
Call of Her People (Jury), Own Theatre, 11 and 2.30, Dec. 31.
Silver Lining (Gaumont), Tivoli, 11, Dec. 31.
Mrs. Thompson (General), Tivoli, 11, Jan. 2.
The Dragon Painter (New Century), Own Theatre, 11 and 2.30, Jan. 2.
Widow by Proxy, Putting It Over (F.-Lasky), 126, Norfolk-st., 11, Jan. 2.

DUNDEE'S NEW PICTURE THEATRE.

Her Majesty's Theatre, Dundee, which was purchased some time ago by the company owning La Scala Theatre, commenced its career as a picture theatre, under the designation of Her Majesty's Picture Theatre, on Monday, Dec. 22. The house has in several important respects been transformed. The scheme of decoration throughout is extremely pretty. On the ground floor, where once orchestra stalls and pit converged, the whole area is now occupied by stall seats, very roomy and very comfortable, while the old orchestra pit has been cleared away, with the result that the front row of stalls is a considerable distance from the screen. Upstairs the circle is a particularly attractive section of the house, all the seats being upholstered in grey corduroy velvet. Even in the gallery a degree of comfort hitherto unknown has been introduced. The cinema room is an absolutely fireproof apartment. Mr. E. Chapman, who has a large experience in the cinema business, is manager, and the excellent orchestra is under the leadership of Mr. Guy Hughes.

The initial programme was one of admirable variety. "The Prodigal Liar," a five-part comedy-drama; the drama was "The Fast Mail"; while "Soul Mates" and "Up a Tree" were diverting comedies. The "Mutt and Jeff" cartoons proved very funny, and many subjects of general interest were dealt with in the Gaumont Graphic and "Round the Town."

Gaumont's.

Gaumont's will open the New Year with an excellent programme. The first subject on the list due for trade show on New Year's Day at the Shaftesbury Pavilion in the morning as usual, is "A Fight for Love," in which Harry Carey is featured. We are told that there is some wonderful Canadian scenery in this picture, which is usual with Harry Carey's subjects; it is brisk in its action, and not devoid of humour.

The following trade show will be a Phœnix production, featuring Ruby de Remer, entitled "His Temporary Wife"—a beautiful production, especially noteworthy, we hear, for its lovely photography. It has a most interesting story, and includes, besides humorous features, a fashion display.

"His Temporary Wife" will be followed by the trade show of the first British Screen-craft production, "The Fall of a Saint," after which we shall have another Phœnix production from Gaumont's, featuring Vivian Martin, entitled "Making Her His Wife," a domestic drama with a big splash of comedy.

Another example of beautiful photography and settings will be a fine art production entitled "Whom God Hath Joined."

We hear also that Gaumont's will shortly introduce, besides the Christie Specials, a new brand of comedies which will be known as "Will o' Wisp" Comedies.

Granger's Last in 1919.

New Year's Eve should see a large crowd at the West-End Cinema at 11.15, when Granger's will show their Samuelson play, "The Right Element," a tale of London suburbia, by Roland Pertwee, in which Campbell Gullan, Miss Mary Rorke, and Miss Miriam Ferris will be seen in important parts.

The story concerns a husband and wife who live in one of London's neat little villas, and find an infinite pleasure in doing so. There is nothing humdrum in their lives as lived in their seven-roomed house, pictured by Samuelson.

Into their quiet domesticity a great adventure intervenes. The husband realises in an hour of extremity that he has the faculty to make money, and he makes it by bagfuls. The scene changes from suburbia to Park-lane. The husband becomes a king of finance. There is all that wealth can give, but there is no happiness. It is the wrong element. Like other great financiers he has his day. His ruin is his salvation. In a nervous delirium he is taken by his wife to find happiness in his suburban ville, and he finds it in his "right element."

Films from Palestine.

The Zionist Central Organisation, London, states that the film industry has reached Palestine, and production has already begun. The country offers exceptional scope for the making of films of a religious and historical character, but up to the present only contemporary events have been filmed. These pictures have already been shown locally, and are now on their way to England, where they are likely to create a deal of interest.

"Clarence, Crooks, and Chivalry."

A two-reel all-British comedy has just been completed by Lupino Lane. It is called "Clarence, Crooks, and Chivalry," with Lupino himself as Clarence, a tramp dude. The most daring stunts are accomplished on a high scaffolding, and an accident drops him into a swimming pool among a bevy of bathing beauties. Eventually he is kidnapped on account of a flirtation with the daughter of a labourer-companion, but an explosion at the works enables Clarence to get away with the girl.

"DAMAGED GOODS."

FATHER VAUGHAN ON THE CINEMA'S OPPORTUNITY.

Father Bernard Vaughan, speaking at a luncheon which followed the exhibition of the artistic Samuelson film version of M. Brieux's powerful play, "Damaged Goods," said that they were living at a time when his countrymen thought very little about Christianity. They were becoming a pagan people, after being Christians for thousands of years. To-day, if he spoke to a man about religion, he appeared to think that he was referring to some strange subject in a strange language. There was a great opportunity before the cinema, and they must recognise that it had come to stay. They were living such a riotous life that they had no time to pause and see a three hours' play. The demand was all for movement and quickness.

They had, continued Father Vaughan, a great mission in front of them. They wanted to do everything possible to make people happy, human, and Christian, but they must humanise them first and civilise and Christianise them afterwards, and later on, please God, canonise them. In the meantime, what was the cinema going to do? They were in the hands of the exhibitor, who had a splendid opportunity. He would love to run a cinema. He would take care to elevate it, so that the people would rise from sphere to sphere, really and truly and not in the spiritualistic sense at all. Every man and woman in the country would then take a pride in seeing the latest pictures on the cinema. "Damaged Goods" was a very impressive film, and would inculcate a great warning to the unthinking boy and girl. It would show them that vice was a thing of the day, but that love lived for eternity. If they encouraged such films they would be doing a very good work for God, for King, and for country. Nature never forgot, but God always did if they repented.

Mr. J. A. Seddon, M.P., said that if Father Vaughan ever decided to start a cinema he would not be the first person associated with religion to do so. The Bishop of Birmingham, in a derelict church in the city, had established a cinema for Sunday evening services. Ninety per cent. of the population were more influenced by visual than by oral education. The moving picture was the language of the world.

"Snow in the Desert."

"Snow in the Desert," the Broadwest film which was trade shown by the Walturdaw Co. recently, is recognised as being one of the finest productions yet placed on the market by this British firm. Mr. Walter West, who was responsible for the direction of the film, was the recipient of numbers of congratulatory messages, both verbal and telegraphic. Mr. Stewart Rome scored one of the biggest successes of his film career, and when the film is released Miss Violet Hopson can rest assured that her already vast following will be enormously increased.

FILM ACTORS' NOTES.

Miss Violet Hopson.

Miss Violet Hopson, the popular film star, was born in California, U.S.A., but came to England with her parents, who were both British, when only a few months old. She completed her education in France, and on her return to England determined to take up the stage as a profession. The first engagement she obtained was in the chorus of a musical comedy company, afterwards working her way ahead until she was engaged by Mr. Robert Courtneidge for his company playing "The Blue Moon." Miss Hopson made a hit in "The Merry Widow," but owing to the fact that she was unable to stand the strain of a stage career she turned her attention to the then new art—cinematography.

Miss Hopson's first introduction to a film studio was whilst she was spending a holiday with a girl friend, who had been sufficiently fortunate as to obtain a small part in a film then being produced. Miss Hopson persuaded her friend to take her along to the studio next time a crowd was required. So much did the work appeal to her that she determined to try her luck in films. She accordingly applied for "crowd" work, and obtained lots of it. Then came the day when she was chosen to play a small part. Her heart and soul was in the work, and the producer who was directing the scene offered her a contract for her exclusive services in small parts. These Miss Hopson readily accepted. Bigger parts followed, and after two years Miss Hopson was cast for a leading part. Soon after this Walter West, the well-known producer of Broadwest Films, approached her with an offer to star in Broadwest productions.

Miss Hopson has appeared in practically every Broadwest picture that has been produced since her début with this popular British firm. Among her many successes are the following: "The Ware Case," "Missing the Tide," "The House Opposite," "The Ragged Messenger," "A Munition Girl's Romance," "A Gamble for Love," "A Fortune at Stake," "A Turf Conspiracy," "The Woman Wins," "A Soul's Crucifixion," "In the Gloaming," "A Daughter of Eve," and "Snow in the Desert."

She is now placing films on the British and foreign markets produced and manufactured under her own supervision. This brand of films will be known as the Violet Hopson films, and the first is entitled "The Gentleman Rider."

Gregory Scott.

Gregory Scott, like many other of our foremost screen stars, underwent a long and varied stage career before turning his attention to the films. He is British by birth, and served his stage apprenticeship under such well-known managers as the late Sir George Alexander, Cyril Maude, and Lewis Waller. His first appearance on the stage in a leading part was in a series of productions put on by a Ben Greet company, which included Shakespearean, Sheridan, and Goldsmith plays.

On entering the film world he played leading parts in "Beauty and the Barge," "Lawyer Quince," "Duty," "The Incomparable Bellairs," "In the Ranks," "The Trumpet Call," and many others too numerous to mention. Soon after the formation of the Broadwest Film Co. Mr. Gregory Scott became a member of their stock company, and his first appearance with this well-known British firm was with Matheson Lang and Violet Hopson (who was then also a newcomer to the ranks of Broadwest) in "The Ware Case." He then played lead in "The Black Knight," "The Green Orchard," "The House Opposite," the last production in which he appeared before joining the Army being "The Munition Girl's Romance," in which he played lead with Violet Hopson.

As soon as he was demobbed Mr. Scott returned to his old company, and has just recently completed his part in the Broadwest racing film "The Great Coup." He also plays a leading character in the Violet Hopson production, "The Gentleman Rider."

Gregory Scott's chief hobbies are racing and motoring. He is a devotee of the open air, and spends as much time as possible out of London.

"EASTWARD HO!"

WESTERN METHODS TRAP A CROOKED EASTERNER.

Production ..... William Fox
Type ..... Drama
Star ..... William Russell
Length ..... Five Reels

"Eastward Ho!" is a film of daring, spirit, and quick action. William Russell puts in any amount of energy, and is ably supported by an excellent cast. Buck Lindsay, owner of an Arizona cattle ranch, is deceived by Bromfield, a shady promoter. In order to regain some valuable papers Buck follows Bromfield East, where he meets and falls in love with Beatrice Whitford. Bromfield, afraid of losing the girl, makes it appear that Buck is false, and Beatrice promptly throws over the right man. Relying, however, on Western methods, Buck gets his own back, and eventually gains possession of the papers and the girl he loves.

Appreciation from the Children.

Mr. and Mrs. Boston, of the Central Hall Picture Palace, Stamford Hill, who have specially catered for the children this Christmas, screening "Aladdin," etc., have had a number of gifts from their young patrons. One was addressed to "My Dear Mr. Pictureman,—I am sending you a Christmas present (two packets of Woodbines and a box of matches). Wishing you a Happy Christmas and Glad New Year.—Bertie."

An Unfounded Rumour.

We hear that there is no foundation to the rumour that Miss Violet Hopson is shortly retiring from the screen. As the famous star is making preparations for the busiest year of her career, one can rest assured that Miss Hopson will not forsake the films for a long time to come.

THE WORLD'S FAIR.

Christmas Eve Opening.

Mr. T. E. Read has once more transformed the Agricultural Hall, at Islington, into a wonderland of Christmas festivity, and the huge crowds which flocked there during the holidays found every opportunity of enjoyment in the old-time style. There is nothing wanting to remind us of the delights of the country fair, and whether it is "Sir" Robert Fossett's circus, Mr. Tyrwhitt-Drake's menagerie, or the Jazz dances in the ball room which appeals most, there is every facility to enable one to spend a rollicking evening. The side shows are numerous and varied. There are a grand scenic switchback jungle, a joy wheel full of thrills, a mysterious castle to induce much mirth, a wiggle-woggle, a cake walk, and all sorts of novelties of that nature. There is, of course, a fat lady to be seen and also a fat boy. The galloping horses and the bicycle roundabouts keep whirling to the blare of popular music, and never lack patrons. The skating rink has one of the finest floors in the metropolis.

On Boxing Day, however, a serious rival to the skating rink was found in the grand ball room in the balcony. A trip round the zoological gardens amply repays one, for Mr. Tyrwhitt-Drake's selection of animals and birds is really first class. The central attraction of the fair is undoubtedly Fossett's Circus, for an unusually fine programme has been arranged, in which some top-hole turns are to be witnessed. Celest is a real live-wire, and Young Sandow gives several new feats of athleticism. The Four Loulos are smart acrobats and create much enthusiasm by their feats. Mlle. Emmie proves herself a skilful equestrienne on her thoroughbred, Torinoas, as also does Miss Isabelle. Claude and Bunny are amusing and interesting in their tumbling. George Wood, the holder of several jumping records gives a marvellous display. Miss Fossett contributes a charming trick act on horseback, and the Four Leo ards furnish a thrilling gymnastic exhibition. The Elphaso Troupe are very good as the Tango riders, while Mlle. Millicent and Partner create a lot of fun. Robert Fossett, jun., and Claude Ohmy present a very good double-jockey act. Carrie and Dick deserve mention for their herculean speciality, as does Mons. Robert for his skilful horsemanship. The lighter side of the entertainment is provided by Funny Harry, the clown, and Comical Friss and Funny Jacko in a comical absurdity, and these artists never fail to get a laugh.

Hospital Cinema Day.

The Norfolk and Norwich Hospital benefited to the extent of £229 by the action of the proprietors of the various cinemas in Norwich in setting apart the takings of one day to this charitable cause. The sum also included the amounts collected (£42) by nurses and others at the cinema houses on the same day.

THE SHOWMAN WORLD.

Congratulations!

The reports presented at the annual business meeting of the London and Southern Counties Section of the Showmen's Guild give a cheering account of good work well done.

The meeting was held in the Agricultural Hall, Mr. Wm. Wilson in the chair. Mr. Frank Turner, the treasurer, and Mr. R. J. Clasper, the secretary, presented most satisfactory reports, and deserve the heartfelt gratitude of the section for their untiring work and enthusiasm in the cause. There is a record membership and a solid balance of funds in hand.

With his usual cheery optimism Mr. Turner dealt with the Benevolent Fund, detailing the use of the subscriptions given in the past year, and setting the ball rolling again. In fifteen minutes the sum of £204 8s 5d. was given—a worthy record of the proverbial generosity of the showman to his less successful confrères.

A Scottish Carnival.

The Christmas Carnival held annually in the Waverley Market, Edinburgh, is on a very elaborate scale this season.

The hall is beautifully and gaily decorated to correspond with its descriptive title of "Frivolity," and large crowds of merry-makers attended at the opening on Monday of last week.

There are excellent turns at the stage performances, including the ever-popular Lockhart's Educated Elephants.

We were pleased to note amongst the many attractions the familiar photographic studio of the ever-popular veteran, Mr. Caddick.

Judging from the opening business, "Frivolity" is certain to draw enormous crowds throughout the Christmas season.

Christmas Fairs at Newport.

Newport (Mon.) has Christmas Fairs running on two grounds.

Mr. E. Danter is the lessee of the "Original Mammoth British Fair" on the old ground on Rodney Parade, along the left bank of the River Usk.

The Fairground has been enlarged, and the ground has been drained and laid out to ensure the absolute comfort of patrons. A specially attractive feature is the brilliant lighting of the ground and the shows. The riding machines include all the most up-to-date designs, and the splendid orchestraphone with its popular tunes is an immense draw. There is an electric mountain railway, an aerial joy glide, American swings and aeroplanes, and a host of other mechanical amusements, all doing successful business, in spite of the wet and stormy weather of Boxing Day.

A Modern Use for an Ancient Site.

Newport possesses the remains of an early 12th century castle. These ruins have been used for various business purposes of recent years, but now, for the first time, they are in use as a fairground. Mr. Jacob Studt, the well-known and enterprising amusement caterer, has secured the castle grounds, and is there holding a Christmas fair.

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FILM MARKINGS.

For the benefit of Exhibitors in London and the Provinces who are booking their programmes solely on our markings, we are in future giving further details. We would point out that the markings allotted to films in this section are given on their relative drawing power to showmen:—

Reference No. .. .. 6—10.
Suit high-class audience.....A | Suit sensational audience C
Suit average audience.....B | Suit any audience .....D

EXCLUSIVES.

Released.	Name.	Brand.	Description.	Feet.	Marks.	Suitability.
Not known	Killy Kelly	M.D. Jury's	Drama	4000	8¾	B
Not known	Life	L.I.F.T.	Drama	7000	9	A B
Not known	Lorna Doone	Harma	—	4000	8½	D
Not known	Eastward Ho..	Fox	Drama	6000	8¾	B

OPEN MARKET.

April 19	Transatlantic The Midnight Moon	Transatlantic No. 7	Serial	—	8¾	B
April 19	His Last Will	P.C.C.T.A.	—	500	8¾	B
April 19	The 1.0 0 Policy	Amber	Comedy	900	6	B
April 19	The Bear Idea	J.D.T.	Animal	1000	8¾	B
April 22	Taming Father	C.	Comedy	950	8½	B
April 22	Too Tired	T.A.O.K.	—	950	8¾	B
April 22	Screen Magazine	Transatlantic	Interest	550	7	D

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Messrs. Charles Barker and Sons, Ltd., the well-known advertising agents, who have been established over 100 years, are, owing to expiry of the lease of their White Lion-court premises, transferring their offices to 31, Budge-row, Cannon-street, as from the 22nd instant. The new telephone number will be City 2163.

ON THE ROAD.

[Will Managers kindly send in their Tour Lists for insertion in "On the Road" by Tuesday morning in each week?]

PLAYS.

Abbott, Ernest, Co.—Dec. 29, Pal., Ammanford.
Babes in the Wood (Ventom Swift).—Dec. 29, Queen's Pk. Hip., Manchester; Jan. 5, Crown, Eccles.
Betty.—Dec. 29, Barry Dock; Jan. 5, Gloucester.
Boy, The.—Dec. 29, Oxford; Jan. 5, Dunfermline.
Cash on Delivery.—Dec. 29, Brixton; Jan. 5, Metropolitan, London.
Chu Chin Chow.—Dec. 29, T.R., Glasgow; Jan. 5, T.R., Glasgow.
Chu Chin Chow (Red).—Dec. 29, G., Derby; Jan. 5, Grand, Derby.
Cinderella (Buxton).—Dec. 29, T.R., Ashton-u.-Lyne; Jan. 5, Met., Bootle.
Compton Comedy Co.—Dec. 29, T.R., Limerick; Jan. 5, O.H., Cork.
Curse of the Black Pearl.—Dec. 29, King's, Oswestry; Jan. 5, Sutton Bridge and Long Sutton.
Custody of the Child.—Jan. 5, Emp., Mountain Ash.
Daddy-ums.—Jan. 5, W. Pier, Brighton.
Discharged with Honour.—Dec. 29, Cleator Moor; Jan. 5, Emp., Usher Moor.
Dobell (W. L.) Rep. Co.—Dec. 29, Town Hall, Dundalk (3), Picture House, Bray (3); Jan. 5, Picture House, Newbridge.
D'Oyly Carte Opera Co.—Dec. 29, W.G., Blackpool.
Female Hun.—Dec. 29, G., Southampton; 5, Grand, Doncaster.
Freedom of the Seas (Brasher).—Dec. 29, Palace, Radcliffe; Jan. 5, Pal., Westcliff.
Full Steam Ahead.—Dec. 29, T.R., Guildford; Jan. 5, Emp., Edmonton.
Gerard Co. (Rex).—Dec. 29, Pal., Tynemouth.
Girl from Ciro's.—Dec. 29, Princess's, Crayford.
Going Up (Macdonald & Young).—Dec. 29, Halifax; Jan. 5, Bolton.
Hill-Mitchelson, E., Co. (stock company).—T.R., Leicester.
His Little Widows (Macdonald & Young).—Dec. 29, Folkestone; Jan. 5, Eastbourne.
House of Peril.—Dec. 29, Garr., Chipstone.
Howitt (E. C.) Rep. Co.—Jan. 5, Public Hall, Woking.
Ignorance.—Dec. 29, Bridgwater.
Irish Players.—Dec. 29, T.H., Galway; Jan. 5, Ballinasloe (3), Mullingar (3).
King of the Air.—Dec. 29, T., Winchester.
Kiss Call.—Dec. 29, P.O.W., Birmingham; Jan. 5, Lyceum, Edinburgh.
La Poupée.—Jan. 5, G., Wolverhampton.
Lilac Domino (Macdonald and Young).—Dec. 29, Blackburn; Jan. 5, Rochdale.
Luck of the Navy (South).—Jan. 5, Swindon.
Maid of the Mountains (Macdonald & Young).—Dec. 29, Barnsley; Jan. 5, Perth.
Maid of the Mountains (Macdonald & Young, South).—Dec. 29, Crewe; Jan. 5, King's Lynn and Grantham.
Maid of the South.—Jan. 5, Scunthorpe.
Mother Goose (Ventom Swift).—Dec. 29, T.R., Hyde; Jan. 5, Emp., Barnsley.
Oh, Joy! (A Co.).—Dec. 29, Swansea.
O'Mara Opera Co.—Jan. 5, O.H., Burnley.
One Law for Both.—Dec. 29, Hip., Pontycymmer.
Our Peg.—Jan. 5, Prince's, Manchester.
Punch and Judy.—Dec. 29, W.G., New Brighton; Jan. 5, Pier Pav., Colwyn Bay.
Quaker Girl.—Dec. 29, Borough T., Abergavenny; Jan. 5, Pal., Llanelly.
Roses of Picardy.—Dec. 29, Col., Shoreham; Jan. 5, Globe, Deal.
Seven Days' Leave.—Dec. 29, T.R., Merthyr Tydfil; Jan. 5, Grand, Swansea.
Sign of the Cross.—Dec. 29, Grand, Pentre; Jan. 5, Metropole, Abertillery.
Soldier Boy (Macdonald & Young).—Dec. 29, St. Helens; Jan. 5, Warrington.
Temporary Gentleman.—Dec. 29, W. Pier, Brighton; Jan. 5, T.R., Grantham (3).
Three Weeks.—Dec. 29, O.H., Burnley; Jan. 5, Royalty, Barrow.
Toto.—Jan. 5, County T., Reading.
Uncle Sam (Macdonald & Young).—Dec. 29, Hastings; Jan. 5, Folkestone.
Unseen Hand.—Jan. 5, Emp., Aberdare.
Wagner & Scarden Rep. Co.—Dec. 29, P.H., March.
Who's Hooper?—Dec. 29, King's, Glasgow; Jan. 5, King's, Glasgow.
Woman Who Lied.—Dec. 29, Sacriston; Jan. 5, New, Pontypridd.
Yellow Dwarf.—Dec. 29, Met., Manchester; Jan. 5, Osbourne, Manchester.
Yellow Ticket.—Dec. 29, T.R., Aston (Birmingham).

REVUES.

By Jingo.—Dec. 29, Hip., Gt. Yarmouth.
Certainly Not.—Dec. 29, Alex., Pontefract; Jan. 5, O.H., Kidderminster.
Ching Ching.—Dec. 29, T.H., Elgin, N.B.
Footlight Frolics.—Dec. 29, Boston.
Heads or Tails.—Dec. 29, G., Mansfield.
Hooray, We're Here.—Dec. 29, Hip., Stockton.
Hullo, Baby!—Dec. 29, Pal., Chatham; Jan. 5, Aquarium, Great Yarmouth.
Kissing Time.—Dec. 29, Lyc., Edinburgh; Jan. 5, Lyceum, Edinburgh.
Moonstruck.—Jan. 5, Bedford, Camden Town.
Mumming Birds.—Dec. 29, Emp., Edmonton; Jan. 5, Empire, Aston.
Nights of Gladness.—Dec. 29, Pal., Walthamstow.
Odds On.—Dec. 29, Hip., Bristol; Jan. 5, Hip., Bolton.
Oh, Betsy.—Dec. 29, T.R., King's Lynn; Jan. 5, King's, Colne.
Oh, I.—Dec. 29, Hip., Norwich.
Revels.—Dec. 29, Manchester; Jan. 5 Leicester.
Sky High.—Dec. 29, Olymp., Stirling.
Splinters.—Dec. 29 T.R., Birkenhead; Jan. 5, Bedford, London.
Sweet Fanny Adams.—Dec. 29, Pal., Bradford; Jan. 5, Hip., Wrexham.
What Next.—Dec. 29, O.H., Kidderminster; Jan. 5, Pal., Plymouth.

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Morgan, Mr. T. F.
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Neilson, Mr. H. V.
Nestor, Mr. N. A.
Newman, Miss Zoe
Niblo, Mr. Victor
Nicholson, Mr. C. I.
Northcote, Mr. Sydney
Norton, Mr. Davis
O'Creadly, Mr. W.
Olracs, Five
Osman, Miss Gladys
Paganini, Mr. B.
Paule, Miss Jeanne
Pearce, Mr. Walter
Penny, Ian
Pillans, Miss Helen
Pinnock, Mr. Stanley
Piquo, Mr. H.
Post, Mr. William
Powel, Mr. William
Prim, Miss Pauline
Quartermaine, Mr. Allan
Rae, Miss Doris
Ramsay, Mr. J. Nelson
Rappo, Messrs., & Ella
Ray, Miss Gabrielle
Reid, Mr. F. W.
Renaud, Mr. Ives
Rice, Mr. Harry K.
Rich, Mr. Dan
Richards, Mr. Ashley
Richardson, Miss A.
Richardson, Mr. J. H.
Riley, Professor Tom
Roberts, Mr. Arthur
Roberts, Miss Madge
Robertson, Lady Forbes
Robertson, Sir J. Forbes
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Stephen, Mr. W.
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Stuart, Miss Daisy
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Tasma, Mr. Harry
Taylor, Miss Maidie
Temple, Miss M.
Terrace, Mrs. R.
Tetraxzini, Madame
Teyte, Miss M.
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Thorne, Mr. E.
Tindell, Miss Ivy
Toye, Mr. Eddie
Trehearne, Miss Kitty
Tulley, Mr. Richard
Ufer, Mr. Richard
Vallarino, Miss Ida
Vanbrugh, Miss Violet
Vere, Miss Grace
Verity, Miss Agnes
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"I'll swear upon that bottle."
—*Tempest, Act ii, Scene ii.*

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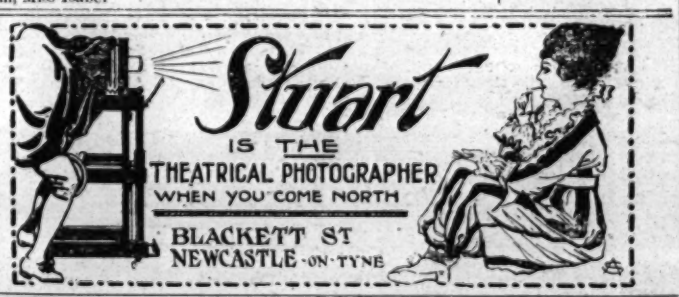

THE CHRISTMAS PARTY AT BIRMINGHAM.

It is now some two years since "The Christmas Party" last delighted a Christmas audience of children and their friends, but notwithstanding changes in the cast the young people's pantomime at the Repertory Theatre is as great a delight as ever. Mr. Barry V. Jackson has not the genius of a Barrie (the comparison is unavoidable), but knows what is likely to please them. The members of the Repertory company who take part do so in no spirit of condescension, but with a verve and joy which is bound to make itself felt in the production. They are, perhaps, only subordinates, for the principal people are, of course, Christopher and Evangeline, played with palpable enjoyment by Julia Belas (in the absence through indisposition of Neil O'Brien) and Frances Davis. All three are the pupils of Miss Italia Conti, whose children are always so delightfully fresh and free from that blasé precocity which so often renders their performance so distressing. "The Christmas Party" is certainly a function an invitation to which should be accepted.

"MOTHER GOOSE" AT BRISTOL.

There was not a vacant seat at the Prince's Theatre, Bristol, on Christmas Eve, when the curtain was rung up on "Mother Goose," and the enthusiasm of the audience throughout was evidence of the great success of the pantomime.

Miss Madge White was a new principal boy for the Prince's, and won applause from all parts of the house with excellent work. Her great number was "'N Everything," but "How Y'r Gonna Keep 'Em Down on the Farm?" was also a great hit. She has four songs, and shares in two duets, so that her chances are many. Miss Peggy Shannon as principal girl (Rosie) fits perfectly into the story, as she is very girlish and pretty, and is blessed with a beautiful soprano voice, which is heard to special advantage in "I'm Wondering if You're Missing Me" and "Wedding in Fairyland." A tremendous reception was given to Mr. Fred Conquest when he made his first appearance as Jemima the Goose, for Bristol people well remembered his previous successes, though it was nine years since his last appearance at the Prince's. He makes the Old Bird a very intelligent entity, and a very necessary feature of the pantomime. Mr. J. H. Wakefield brings plenty of punch into his conception of the part of Squire Needy, and he is a very capable all-round artist. His election orator stunt was an immediate and immense success, his step dancing vastly popular, and his singing good. Mr. Eric Marshall as Aboti, the wicked magician, won tumultuous applause with his glorious voice, both for "Across the Sands o' Time" and "The Almiral's Broom," the applause that greeted the latter quite holding up the performance for several minutes. Miss Lily Eyton was also popular as Fairy Bountiful, for Mother Nature has been generous to her in the matter of stage presence. She speaks her lines pleasantly and distinctly, and sings with charm.

As the Dame (Mother Goose) Mr. Jock Lennol has every reason to be satisfied with the approval given to his first appearance at the Prince's, and the way in which he took the audience into his confidence was much enjoyed. He has a winner in "Play Me a Trickle-y Tickle-y Tune," and also in "Ca-bages, Ca-beans, and Ca-rotts." Mr. Fred Wright was very sprightly as Cuthbert, and his "I Do Like an Egg for My Tea" was very popular. Miss Nancy Hamley was good with her few opportunities as Norman, the Squire's valet, and prettily sang "Where the Blue-eyed Marys Grow." Miss Doree Thorne does all that can be done as Lady Clementina, and she has a very pretty little maid in Miss Mirabelle Wear, who dances delightfully. Mr. W. T. Thompson and Mr. H. D. Le Brun add to the mirth as Sleepy and Slacker, the Squire's two servants; and Messrs. George Queen and McFadden complete the list of principals as Jenny and Jerry, the donkeys.

The pantomime is equipped with a lot of bright music, for which Mr. George R. Chapman is responsible. A word of praise is also the due of Mme. Royce, the ballet mistress, for the delightful effects she has achieved with her ballets. As regards the scenery, Mother Goose's Palace, the Magic Vine, and the Squire's Garden Fête are particularly fine stage pictures.

"WHITTINGTON" AT COVENTRY OPERA HOUSE.

Prettily staged and dressed, and possessing a liberal element of fun, the Christmas pantomime, "Dick Whittington and His Cat," produced at the Opera House on the afternoon of Boxing Day by Mr. Henry L. Osmond, in conjunction with Mr. E. W. Palfreyman, was accorded an enthusiastic reception by a very large audience. The story, which is faithfully adhered to in all essential details, is presented in a series of eleven beautiful settings, chief among which are Olde Cheapside, Fitzwarren's Stores, Highgate Hill, Deck of the Storm Fiend's Home, the Emperor of Morocco's Palace, and Outside the Guildhall.

Miss Flo. Harrington scores a notable success as Dick. She combines a charming and vivacious manner with a pleasing voice, which is heard to advantage in several songs, and in two duets with Miss Hilda Paul, a lovable Alice Fitzwarren. Little Johnnie quickly wins his way into the hearts of the audience for his realistic impersonation of Thomas, the cat. On the humorous side Mr. Griff Hodson scores heavily as an exceedingly droll Idle Jack, and his chorus songs, in which the audience are invited to assist, met with unstinted applause. Other honours fall to Mr. Dan Lyndon as Caroline the Cook, Mr. Tom Maynard (Fitzwarren), and Messrs. Holson and Bert as Bill Buttercup and Captain Cowslip of the "Washing Tub." The trio by Messrs. Hodson, Holson and Bert in Scene IV. of the first part meets with considerable success. The smaller parts are well sustained. Mr. B. Agar is a stately Emperor of Morocco, and wins deserved applause for his fine rendering of the patriotic ballad, "There's a Land." Miss Gipsie Weir appears as Princess Yum-Yum, and Miss Dolly Royal and Miss Nellie Pane make the most of their opportunities as second boy and girl, Bertie Burator and Gertie Green. Mr. Pat Quinn is fittingly sinister as the Demon Rat, while Miss Rosie Stuart sings and acts charmingly as the Fairy Bow Bell. Mr. Bernard Mervyn infuses as much amusement as possible into the part of Chopem, the Emperor's headsman. There is a large chorus which appears from time to time in a variety of multi-coloured dresses. Special mention should be made of the ballet in the closing scene of the first part and of the solos executed by two youthful dancers whose names do not appear on the programme. Mr. Charles Stuart conducts the augmented orchestra, which lends valuable support to the humorous topical and popular songs introduced. "Dick Whittington" remains in Coventry until the end of the second week in January, when it goes on tour.

"ALADDIN" AT NEWPORT.

"Aladdin" is an evergreen, and this season the pantomime has been produced with marked success at the Lyceum Theatre, Newport. The version presented is written by Wm. Holland, with music by Charles Pearson and Caffyn Baxter, the special scenery is by Alec Toole, the wardrobe by Mme. Whiteside and assistants, whilst the latest songs are by permission of the leading music publishers. An augmented orchestra was under the baton of Mr. Bert Sedgebear, and were responsible for much of the success of the production.

The first performances were a matinée and an evening presentation on Boxing Day, and the house was packed upon each occasion. Mr. Bobby Hall as Abanazer (the Great Magician), and Miss Mabel Hind as Aladdin, were both excellent. Their solos and duets went splendidly, but their greatest song hit was in the duet "As Long As I Am Along With You, and You Are Along With Me," which proved to be one of the most popular items of the evening.

Then there were Aladdin's songs, "I'll Be a Millionaire," "The Smile You Gave to Me," and, more particularly, "That Old-fashioned Mother of Mine," all of which were well received. Mr. Bobby Hall, too, excelled in his songs, and his fun and humour were great assets, and made him a prime favourite with the audience. Mr. Jay Higbley as the Widow Twankey was one of the greatest successes of the evening. His biggest song hit was perhaps "Will Candles Be Any Cheaper Now that We Have Demobolised the W.A.A.C.'s?" Miss Gwen Higbley as Princess Badroulbadour was seen to much advantage, and sang very sweetly. Her song, "It's Fairyland," together with the pretty dance of the fairies, was a notable item, as were also her other songs. There was also a pretty little duet between her and Aladdin. Miss Ada Durham, who has a charming presence and dances very pleasingly, did well as Prince Pekoe; Miss Bestie Moore was a dainty Su Shie; Mr. Fred Clifford made a fine Emperor, and displayed plenty of humour in his representation; Miss Ivy Irving was a very pretty Electra, while Vic Leopold served as Wishee Washee. Adams and Ward as Koppah and Sloppah added greatly to the fun as knockabout comedians. Little Emmie, the première danseuse, is a charming and graceful dancer; Miss Pauline Rivers' Twelve Sunshines were very successful juvenile singers and dancers; whilst the Emile Paro Quartette, acrobatic dancers, had a big reception, and deserved it.

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 5, 1920.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR JANUARY 26 NOW DUE.

HARRY DAWN CIRCUIT.

EDMONTON EMPIRE (rehearsal, 4).—Arthur Watson's pantomime, "Sinbad the Sailor." 16 band parts required.

EDMONTON HIPPODROME (rehearsal, 5).—"Babes in the Wood."

MILE END EMPIRE (rehearsal, 1).—Fred and May, Billy Mason, Donn Duo, and company as booked.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Dan Fraser.

HAMILTON HIPPODROME (rehearsal, 1).—Scottish Revues Syndicate presents "Bobo."

IPSWICH HIPPODROME (rehearsal, 2).—Brothers Hannaway present "Oh, I!" revue.

IPSWICH LYCEUM THEATRE.—"Oh, Joy!"

NORWICH HIPPODROME (rehearsal, 2).—Freshwater and Harcourt's company in

RAYMOND A very Prosperous New Year to All.

"Devilled Chicken," Joseph Cheetham, The Brandons, Winter and Bunny, Elsie Gregory, Chas. F. Hill, Caron Troupe.

PAISLEY RINK PALACE (rehearsal, 6).—Ryan and Raymond, The Glenns, Jennion's Mannikins.

PAISLEY THEATRE (rehearsal, 12).—Harry McKelvie presents "Dick Whittington."

KENNEDY CIRCUIT.

BIRMINGHAM GAIETY.—"Jerry and Co., Builders," Jest and Partner, Wardini, Tom Hulme, Bioscope, and company as booked.

ROYAL.—H. Shelley's company, "A Mill Girl's Wedding."

WEST BROMWICH EMPIRE.—Beresford and Pearce's pantomime, "Mother Goose."

WEST BROMWICH OLYMPIA.—Revue, "Cheero."

LONDON SYNDICATE HALLS.

BRIXTON EMPRESS (rehearsal, 12).—George French, Four Black Diamonds, Les Grandes Stellas, Barney Lando and Co. in "The Dealer," Hinsle and Partner, Three Vincents, &c., &c.

CHELSEA (rehearsal, 12). — Harry Burns' pantomime, "Robinson Crusoe."

EAST HAM (rehearsal, 12). — The Burlesque Productions present pantomime, "Mother Goose."

EUSTON (rehearsal, 12).—West-End Productions present "Broadway Jones."

LONDON PAVILION (rehearsal, 11.30).—C. B. Cochran's production, "Afgar."

METROPOLITAN (rehearsal, 12.15).—West-End Productions, Ltd., present

RAYMOND A very Prosperous New Year to All.

"Cash on Delivery." West-End Productions, Ltd, present matinées of "Bluebell in Fairyland."

OXFORD (rehearsal 12).—C. B. Cochran's production, "Maggie."

SOUTH LONDON (rehearsal, 12).—"Nights of Gladness."

TOTTENHAM (rehearsal, 12). — Harry Burns' pantomime, "Dick Whittington and His Cat."

WALTHAMSTOW (rehearsal, 1).—Jack Cromo's pantomime, "Little Jack Horner."

WATFORD (rehearsal, 1).—Jack Cromo's pantomime, "Jack and Jill."

LONDON THEATRES OF VARIETIES.

CAMBERWELL PALACE (rehearsal, 4).—Harry Tate and Co., Ernie Mayne, The Videos, Ellie Mana, O'Gorman Bros., The Quaint Q's, Thompson and Walker, Halma, Carr Lynn.

CLAPHAM GRAND (rehearsal, 4).—Marie Dainton, Isa Wise, Bert Williams, O'Gorman Bros., Gresham Singers, Christy and Willis, Costa and Geo., Lew Lake's Co., The Four Madcaps, T. E. Dunville.

COLLINS'S MUSIC HALL (rehearsal,).—Dave Lee, McDonald Watson and Co., Will Lacey, Arthur Ferris, Carina Trio, Anna Hana, Alpho, Jos Latona.

CROYDON EMPIRE (rehearsal, 4).—Ernie Mayne, Ray Wallace, Rosie Lloyd, Edie Vano, Fulgora, Syd Moorhouse, Three Joes, Will Collinson and Co., Borneo Gardner.

HAMMERSMITH PALACE (rehearsal, 4).—Jack and Evelyn, Fred Barnes, The Lyrical Players, Austin Rudd, Lloyd and Montrose, Brady and Dunn, The Ketos, Red, White and Blue Troupe, Hilda Glyder.

HOLBORN EMPIRE (rehearsal, 11).—Ernie Lotinga and Co., Sam Mayo, Geo.

RAYMOND A very Prosperous New Year to All.

Gilbey, Harry Ford, Jackson's Alhambras, Leslie Elliott, The Manchus, Campbell and Scott, Hilda Glyder.

ILFORD HIPPODROME (rehearsal 4).—Lew Lake presents "A Mother Should Tell."

ISLINGTON EMPIRE (rehearsal, 4).—Joe Collins presents "Sinbad the Sailor."

KILBURN EMPIRE (rehearsal, 4).—Woolmer Young, Lucille Benstead, Wil Van Allen, Two Junes, Horace Ainsley, Wu Chalo Troupe, Dusty Rhodes, "Midnight Frolics."

LEWISHAM HIPPODROME (rehearsal, 4).—Joe Collins presents "Dick Whittington."

PALLADIUM. — Marie Lloyd, Hetty King, Lorna and Toods Pounds, Geo. Mozart, Sammy Shields, Tom Stuart, Yvonne Granville, Elkins, Fay and Elkins, Laveen and Cross, Knapp ad Cornaga.

POPLAR HIPPODROME (rehearsal, 4).—Sydney Bransgrove presents "Goody Two Shoes."

PUTNEY HIPPODROME (rehearsal, 4).—Maple and Burnell, Shirley and Co., Marie Denzilloe, Geo. Cersey, Carlton, Howard, Tambo and Tambo, Yamayama Troupe, Lily Tiexmore.

SHOREDITCH OLYMPIA (rehearsal, 4).—Harry Thurston and Co., Elizabeth Hyde, Hartley Wonders, Larry Lewis, Stevens and Barker, Sisters Carruthers, The Westbrooks, Valenzi, Fyse and Hartley.

WILLESDEN HIPPODROME (rehearsal, 4).—Joe Collins presents "Babes in the Wood."

WOOLWICH HIPPODROME (rehearsal, 4).—Harry Tate and Co., Murphy and Mack, Garadini Witt and Butt, Harry Herbert, Elsie Robey, Clark's Cyclists, Joe and Willy.

MACNAGHTEN TOUR.

BLACKBURN.—The Kobes, The Uniques, "Erbert," Violet Vaughan Trio, Takio, Harry Hemsley, Sisters Austin.

BRADFORD.—Emilie Lay, Jock Mills, George Calver, Myrtle and Pat, Alex. Mee and company, Blanche and Boston.

BURNLEY.—Ernest Hastings, Clown Barker, Harold Heath, Baxter and St. Welma, Fields and Doreen, Mark Stuart, James Bendon, Harry Friskey.

CARLISLE.—"Aladdin."

HALIFAX.—Nixon Grey, Robinson and Macken, Jack Birchley, Arthur Astill, Zona and Milroy, 3 Ernests.

HUDDERSFIELD.—"Cinderella."

SOUTHAMPTON.—Clarke and Ritchie, Josephine Langley, Moss and Maachah,

RAYMOND A very Prosperous New Year to All.

Haydee's Marionettes, Chas. Cohan, Shirley Whyte, The Quintons, The Kratons.

WARRINGTON.—"Robinson Crusoe."

(Rehearsal at all Halls at 12.)

MOSS' EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Whit Cunliffe, Percy Houri, The Adlers, Real McKays, De Marest, Billy Bennett, Erne and Chester.

BIRMINGHAM GRAND (rehearsal, 1).—Gertie Gitana, Penrose and Whitlock, Spessell Bros. and Mack, Hal Wright, Vasco, Betty Washington, George D'Albert.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12). — Harry Blake, Rochefort, Weyman and Lane.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Harry Day presents "Funbeams."

CARDIFF EMPIRE (rehearsal, 1).—Arthur Prince, Shawlene, The Girtons, Ted Charter, Alfred Leonard and Adeline Valery, Mongadors, Tom Clare.

CARDIFF OLYMPIA (rehearsal, 11).—Artists as booked. Will artists kindly note that the Cardiff Olympia bars Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former theatre?

EDINBURGH EMPIRE (rehearsal, 1).—Florrie Forde's pantomime, "Red Riding Hood."

FINSBURY PARK EMPIRE (rehearsal, 1).—Chas. Austin and company in "Parker's Appeal," Malcolm Scott, Mario Lorenzi, Frank le Dent, Happy Tom Parker, Osborne and Perryer, Esta Stella.

GATESHEAD EMPIRE (rehearsal, 12).—The Great Carmo, and company as booked.

GLASGOW COLISEUM (rehearsal, 1).—Moss Empires, Ltd., present "Jack and Jill" pantomime.

GLASGOW EMPIRE (rehearsal, 11).—Kirkby and Hudson, Willie James and

RAYMOND A very Prosperous New Year to All.

Doran Sisters, Omega Trio, George Bolton, The Flemings, Lune and Shaw, Cornalia and Eddie.

HULL PALACE (rehearsal, 1).—Wilson Hallett, Elliott Savonas, Olga Morselli, Russell Carr, Jean Dorane and Sidney Wood, 4 Clovelly Girls, The Mandos.

LEEDS EMPIRE (rehearsal, 1).—Albert de Courville's "Box o' Tricks."

LIVERPOOL EMPIRE (rehearsal, 1).—Robb Wilton, Jay Whidden, Hayman and Franklin, Ben Beyer, Madam Dalmeda's Table Circus, Four Mackwells, Gwyn Thomas.

LIVERPOOL OLYMPIA (rehearsal, 1).—The Wylie-Tate pantomime, "Jack and the Beanstalk."

LONDON HIPPODROME (rehearsal, 11).—"Joy Bells."

NEWCASTLE EMPIRE (rehearsal, 1).—Betty Barclay and Geo. Glover, Fred Duprez, Florence Yaymen, Pauline Travis, Charlie Rich, Duncan's Collies, Ten Leonies, Donald and Carson.

NEW CROSS EMPIRE (rehearsal, 1).—Two Rascals, Daisy Jerome, Vernon Watson, Sam Barton, Sydney Black, Meteor Trio, Mayne and Sheridan, The Gladiators.

NEWPORT EMPIRE (rehearsal, 1).—Edgar Hudson Quintette, Leslie Stanelli and Edgar, Vera Caine, Harry Barclay, Maggie Benson, Decima and Eddie McLean, Nicol and Martin.

NOTTINGHAM EMPIRE (rehearsal, 11).—Albert de Courville's "Keep 'Em Alive."

SALFORD PALACE THEATRE (Late Regent Palace).—Mr. Carney, Cairo presents "Aladdin."

SHEFFIELD EMPIRE (rehearsal, 1).—John Tiller presents "The Babes in the Wood."

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—Albert de Courville's "Joy-Bells."

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Cruikshank, Renee and Godfrey, May Henderson, Barton and Ashley, W. V. Robinson, Jack Craig, The Diving Belles. (Note.—South Shields bars Tynemouth.)

STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Stunts."

SUNDERLAND EMPIRE (rehearsal, 1).—"Little Red Riding Hood," including Jack Thomas. (Artists are requested to bring band parts for full orchestra, including horns and bassoon.)

SWANSEA EMPIRE (rehearsal, 1).—Fred Karno presents "Money to Burn," George Bowden, Siradellas, Sandy Powell, Yelson Trio.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Making Movies." Haley's Juveniles, Arthur Croxton, Melford and Dodd, Gordon and Rica.

STOLL TOUR.

(See page 48.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Herbert La Martine, Daisy James, Fred Russell, Fred Karno's "Hustle."

BRIGHTON HIPPODROME (rehearsal, 12).—Wylie-Tate's "The Whirl of To-day."

GLASGOW ALHAMBRA.—Wylie-Tate's pantomime, "Cinderella."—(fourth week).

LEEDS HIPPODROME (rehearsal, 12).—H. Wellesley's "Jack and Jill."

LIVERPOOL HIPPODROME (rehearsal, 12).—Rbt. Courtneidge's production, "Too Many Girls" (third week).

RAYMOND A very Prosperous New Year to All.

MANCHESTER PALACE.—Wylie-Tate's pantomime, "Aladdin" (third week).

MARGATE HIPPODROME (rehearsal, 2.30).—C. A. Stephenson's "Dick Whittington."

NEWCASTLE HIPPODROME.—Wylie-Tate's pantomime, "Cinderella" (third week).

PARIS ALHAMBRA.—Period commencing Jan. 2, 1920 (rehearsal at 10 a.m. on Friday).—Clifford and Grey, Nelson and Nelson, Goff Godfrey, Billy Reeves and Co., Marvin and Rhyde, Harry and Ida Laval, Stowe Bros., Sherlock Sisters and Clinton.

PORTSMOUTH HIPPODROME (rehearsal, 1).—De Biere, Noni and Partner, Alf. Thomas, Maggie Clifton and Partner, Hason and Bart, Harry Marlow.

PRESTON EMPIRE (rehearsal, 11). — Harry Burns' "Forty Thieves."

SHEFFIELD HIPPODROME (rehearsal, 12).—Foster Kershaw, "Les Rouge et Noir" Company in "Splinters."

SOUTHAMPTON HIPPODROME (rehearsal, 11.30).—A. De Courville's "Tip-Top."

SOUTHEND HIPPODROME (rehearsal, 1.30).—Harry Day's "On the Wing."

WOLVERHAMPTON EMPIRE (rehearsal, 1).—Lew Lake's "The Far East."

LEON VINT CIRCUIT.

BARRY DOCK PALACE.—Madge Velma and Her Ruffles, Dudley Dale.

LLANELLY PALACE. — "The Quaker Girl."

NEATH PALACE.—J. F. Younge's pantomime, "Dick Whittington."

ALBANY WARD CIRCUIT.

(Rehearsals at each place at 1 o'clock, except Weymouth at 12).

BARNSTAPLE THEATRE ROYAL.—Oswald Cray's Co., "The Unmarried Mother," Jan. 5, 6, and 7.

CHEPSTOW PALACE. — Kato and Linori, Harry Beck.

SALISBURY NEW THEATRE. — The Gunners Concert Party.

SALISBURY PALACE.—Harry Burns' "Making Movies," The McLloyds, Walter O'Brian, Lowell Bros., Daunton-Shaw Troupe.

WEYMOUTH JUBILEE HALL.—Tossing Testros, May Locke, The Doves, Eight Victory Girls, Stuart and Spencer.

YEOVIL PALACE. — Trevor and Ware, Oswald Cray's Co., "The Unmarried Mother," Jan. 8, 9, and 10.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—George Pickett and Co., in "The Heathen," Duncan and Godfrey, The Piccadillians, Wilfred Burnand, Vivian Foster, Four Storks, Edna Lorne.

ASTON HIPPODROME (rehearsal, 12).—Karno's "Mumming Birds," Big Timers, Mareski, Calen and Emery, Darty and Partner, "Perdie's Ma-in-Law."

ALDERSHOT ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30).—Buchanan and Scott, Randal and Gesta, Russell and Wright, Kay and Tay, The Deroneys, The Harringtons, Queenie Sheldon, Hyam Long, Hal P. Dixon, Weaver, Royce and Franks, Victor Leon, The Snow Queen, Fred Gwyn, Maudie Cliff, Eveline Vanstan, Rex Rolls, Madge and Gladys Roberts.

AYR PAVILION (rehearsal, 1).—Dave Godfrey, Scotch Ronalds, The De Breans, Frederica's Comedy Terriers, The Four Shades, Petro and Leon, The Great Como.

BATH PALACE THEATRE.—Pasquali Bros., Candy Four, Hetty Hartley, Phil Bransby, Sola, Billy Housini and company, Bioscope, &c.

BOW PALACE.—Leo Trood presents "Sherlock Holmes."

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COVENTRY HIPPODROME (rehearsal, 2).—Femina Quartette, Willow Trio, Armstrong and Howarth, Les Nosellas, Mart and Pep, Priddoe.

DUNDEE KING'S THEATRE (rehearsal,). — "Thalma," Will Tyler, Victor Niblo, Rich and Galvin, Frederick Ealham, MacTavish and Hill, Les Latour.

FOLKESTONE PLAYHOUSE (rehearsal, 12).—Eric Crane and Miss Olga, Johnny Dwyer.

GLASGOW PAVILION (rehearsal, 11).—Tom Edwards and Company, The Brecon-ians, MacLaine, M.C., Little Miss Mary, and Leonard and Semon, Roy Dove, Fred Laurie.

GOOLE COLISEUM (rehearsal, 1).—Will Dalton presents "Heads or Tails."

KINGSTON EMPIRE (rehearsal, 12.30).—Mr. George Brydon-Phillips Co., "The Babes in the Wood."

LONDON, CANNING TOWN EMPERIAL (rehearsal, 11.30).—The Doulo Four, Joe Archer, Will Last, Arthur Lewes, Ida Barr, others as booked.

LONDON CANTERBURY.—Rex Saunders, The Silent Mystery, The Biolles Trio, Elmo the Mighty, and Alf Bayes. Will artists please note that no variety agent has the sole bookings for this hall.

LONDON CANTERBURY. — Marion Quaife, "The Silent Mystery," Phil Rudie, "Elmo the Mighty," and Mon. Scener.

Will Artists please note that no Variety Agent has the sole bookings for this Hall?

LONDON VICTORIA PALACE.—Margaret Cooper, Gus Elen, Jack Lane, Polnski and Mott, Two Tomboys, Bert Elliott, Orpheus, Paul Stephens.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—W. T. Ellwanger and Co., Millie Maude, Joe and Betty Binns, Labas Duo, Alcide Capitaine, Buff and Franklin.

PENGE EMPIRE (rehearsal, 12).—George Dance's "Arlette" company.

PONTYPRIDD TOWN HALL (rehearsal, 3.30).—Lew Lake presents "Sons of the Sea."

READING PALACE THEATRE.—Johnson Clark, Wyn and Ivy, George Prince, Langford and Ella Trio, Bobbie Thornton, Pathé Gazette, Walter Wager, Jack Williams presents "A Sister to Assist 'Er."

RICHMOND HIPPODROME (rehearsal, 12).—"Red Riding Hood."

SHOREDITCH EMPIRE.—Billy Wells and Eclair Twins, The Wartons, Phil Ascot Four, Devine Sisters, Carlos Menard, Doris Hunter.

STIRLING ALHAMBRA (rehearsal, 1).—Matt and Jeff, The Richardsons, Tom Ellis and Co., McIntosh and Royal, The Musical Astleys, Pat Clarke, Pharos.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Dick Ray's "Sunshine" revue.

PETERBORO'S NEW VARIETY HOUSE.

The new variety theatre at Peterboro, the Theatre Royal and Empire, is a fully equipped and artistically decorated music hall, built on the former site of the Royal. The proprietor is Mr. J. A. Campbell, and Mr. J. H. Stevenson is the manager. There is a first-class orchestra, the leader being Mr. Fred Hopkins. The electrical effects are perfect, the switch board being of the latest pattern, and all artists will greatly appreciate the dressing-rooms, which are all decorated in the same style—clean, lofty, well heated, carpeted, and lighted, the lights being admirably placed. The orchestra is slightly sunk, so that a full stage view is obtained from all parts of the house.

Last week was the opening one of variety, and the following programme is evidence that Mr. Campbell intends to give his patrons first-class entertainment: Chris Van Bern, Foster and Ninon, Ernie Whitmee, Regent Quartette, Two Violets, Carmen De Lor and Alfred, and Fred Cooper, the Stock Whip Wonder.

BIRTHS, MARRIAGES, DEATHS

DEATH.

BODIE HENRY.—At 20, Bucclench-street, Glasgow, on the 21st inst., Miss Bella Bodie Henry, professionally known as Mlle. La Belle Electra, the beloved sister of Dr. and Mrs. Walford Bodie, and sixth daughter of Mr. David Skene Henry, surveyor, Macduff, after a short and painful illness. The remains will be taken by train to the Manor House, Macduff, and afterwards interred in the Bodie Henry family mausoleum. Sadly missed and very deeply mourned.

IN MEMORIAM.

KNOWLES.—In sweet memory of "Dick," who passed away last New Year's Day. "I thank my God upon every remembrance of you." "Always in my thoughts."—Phyllis.

"Children of the Dawn," an overseas pageant, by Mary H. Debenham, is issued by the Y.W.C.A. Publication Department. The characters in the pageant, which can be performed either on a stage or out of doors, include the Abbess Hilda, Queen Margaret of Scotland, Margaret Beaufort, Countess of Richmond, Hannah More, Elizabeth Fry, and Florence Nightingale. The pageant opens with a chorus of welcome to the Dawn, who enters bringing new joy and hope to the world, battered and devastated by war. The women workers of England's past are summoned, and meet and greet the war workers of to-day. Representatives of Fellowship, Knowledge, Sympathy, &c., appear, and show the work done by the Y.W.C.A. among women overseas.

Mr. Wilson Roberts, who did so much in the cause of recruiting during the war, writes from the Constitutional Theatre, Littleport, Cambs, that he is feeling much better through his stay in the country, though his wounds "play him up" at times. He adds: "I thank your valuable paper for securing through my adverts. each week some of the best of London successes, including Seymour Hicks."

Sir Ernest Shackleton is giving his lecture embodying the story of his latest Antarctic expedition, illustrated by moving pictures, twice daily at the Philharmonic Hall.

Mrs. Edwin Nichols, of the Albert Hotel, Oldham-street, Manchester, wishes, through our columns, to convey her sincerest thanks to the many friends for the kind sympathy and condolence received in her bereavement, and also for their many tributes (written and floral) to her dear husband's memory.

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Wifie sends her thanks for Peaches, but says you omitted the Cream. How careless. I went into a shop for Cream, the attendant said (glancing at the wife) "for the face" (then glancing at me) "or furniture."

VAN HOVEN

SAD

As the train left Euston, her last words were, "be a good boy, and promise me you will stay away from Tom Stuart," so I went straight to Tom Stuart's flat to tell him I musn't see him any more.

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Address all communications to the Managing Director.

CALLS FOR JANUARY 5, 1920.

THE LONDON COLISEUM.
Rehearsal at 10 a.m. for:—
Lole Fuller, Bransby Williams, Two Bobs, "Dear Old Bean," Jock McKay, Five Petleys, Huxter Brothers, Mary Leighton, Rich Hayes, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Roxy La Rocca, Makido Family, Susie Marney, Ernie Relm, Frank and Vesta, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
Lake and Barrasford, Frank Whitman, Sinclaris and Dalva, Stellios, Mark Coney, Bioscope.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Krakes, Doris Ashton, De Alma, Hayman and Lowe, Zuta Mor, Nathano Brothers, Kelly and Drake, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Peter Bernard, Eileen and Marjorie, Taylor and Summers, Harry Atkinson, Morgan and Burke, Anna Dorothy, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Finlay Dunn, Brown and Potter, Emilie Hayes, Fred Milner, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 12.30 p.m. for:—
Four Vagabonds, Holden and Graham, Benson Grey, Leslie Strange, Veronica Brady, Adam Tomlinson, Dan Rolyat, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Company as Booked.

THE ARDWICK EMPIRE.
Rehearsal at 12.30 p.m. for:—
Company as booked.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
David Poole, Josephine La Barte, Den and Mark, Bromley Carter, Bioscope.

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Daily at 2.30 and 7.30 "Tarzan of the Apes" and "Daddy Longlegs."

NOTE.—Artistes engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

Arrangements for additional Theatres include—

FULHAM HIPPODROME.

The distance as the crow flies between the Finsbury Park Empire and the Wood Green Empire, measured on the Ordnance Survey Map, is 2 miles 60 yards.—Edward Stanford.

14 BAND PARTS REQUIRED for all Theatres except The London Coliseum which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required).

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artistes three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artistes.

ARTISTES' SCENERY AND PROPERTIES must be fireproofed or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Mr. Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the above Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

THE LONDON SYNDICATE HALLS

PROVIDING CONTINUOUS ENGAGEMENTS FOR ARTISTS AT THE MOST IMPORTANT VARIETY THEATRES IN THE LONDON AREA.

General Administrative Offices:
25, Charing Cross Road, W.C.
Telephone Nos., Gerrard 5654 and 2619.

Calls for Monday, Jan. 5, 1920.

LONDON PAVILION.
Rehearsal at 11.30.
C. B. Cochran's Production "Afgar."

OXFORD.
Rehearsal at 12.
C. B. Cochran's Production "Maggie."

METROPOLITAN.
Rehearsal at 1.15.
West End Productions, Ltd., present "Cash on Delivery."
West End Productions, Ltd., present Matinees of "Bluebell in Fairyland."

CHELSEA.
Rehearsal at 12.
Harry Burns' Pantomime, "Robinson Crusoe."

EUSTON.
Rehearsal at 12.
West End Productions present "Broadway Jones."

WALTHAMSTOW PALACE.
Rehearsal at 1.
Jack Cromo's Pantomime "Little Jack Horner."

SOUTH LONDON.
Rehearsal at 12.
"Nights of Gladness."

EAST HAM.
Rehearsal at 12.
The Burlesque Productions present Pantomime "Mother Goose."

TOTTENHAM.
Rehearsal at 12.
Harry Burns' Pantomime "Dick Whittington and his Cat."

EMPRESS, BRIXTON.
Rehearsal at 12.
George French. Four Black Diamonds. Les Grandes Stellas. Barney Lando and Co. in "The Dealer." Hinsle and Partner. Three Vincents, &c.

WATFORD PALACE.
Rehearsal at 1.
Jack Cromo's Pantomime, "Jack and Jill."

These Calls are communicated by the Management for the information of Artistes without prejudice.
Bill matter to be sent direct to each hall three weeks prior to date of opening.

VALDO BROS.

THE INIMITABLE ECCENTRICS.
Panto., GAIETY THEATRE, DUBLIN
Second Season with FRED. WARDEN, Esq.

THE MUSICAL
ELLIOTT SAVONAS
In "THE PALACE OF ORPHEUS."
Business only through W. BENTLEY or G. BARCLAY, or direct to H. ELLIOTT.
This Week, ALHAMBRA BRADFORD. Next, PALACE, HULL

THE FIVE SISTERS
5 Real Sisters. Introducing Piano, Mandolines, Singing, Violin and Acting.
A programme in themselves. A bright act in a bright setting.
This Week, EMPIRE, JARROW-ON-TYNE (return)
Next, PALACE, SUNDERLAND (5th visit)
Perm. Address, 2, INGLEWOOD MANSIONS, WEST END LANE, N.W.

AN ACQUISITION TO ANY PROGRAMME.
Miss LILLIE LANGTRY
THE VERSATILE COMEDIENNE.
Dec. 29, PALACE, NELSON. Jan. 5, HULME, MANCHESTER

SUTHER
This Week, EMPIRE, SHOREDITCH, E.

LUCILLE BENSTEAD
THE AUSTRALIAN SOPRANO.
EMPIRE, ISLINGTON

ANNA DOROTHY
PALACE, HAMMERSMITH THE AMERICAN COMEDIENNE.
All Coms., JOE SHOEBRIDGE, Lew Lake's Agency, or 1312 Gerrard

WILLIE ROLLS
The World's Unbeatable Acrobatic Roller Skater
EMPIRE, BIRMINGHAM
FULLY BOOKED

GEORGE CARNEY
ALMOST HUMAN.
"What's the Tale the Colonel told the Adjutant?" by Fred E. Cliffe and Geo. Carney.
IN TOWN
Business Manager—Joe Shoebridge, Lake's Agency

HORACE BARNES
THE IMPROMPTU RHYMESTER.
COLLINS'S

BRUCE GREEN
THE MOST TALKED OF—OF DAMES ALWAYS A SUCCESS
Wylie and Tate's Panto., "Cinderella," HIPPO., NEWCASTLE

Mr. HYMACK
C/O THE "ERA."

George F. FORD & "'Erb"
IN A NEW VENTRILOQUIAL ACT.
Has a FEW IMMEDIATE VACANCIES. All Coms. REEVES & LAMPORT

THOSE FOUR KIDS
THE HAPPY GO LUCKY GIRLS.
In an Act full of "Pep."
They say Columbus discovered America.
Sometimes we're glad and sometimes we're not!!!
This Week, HIPPO., ALDERSHOT
Vacant Jan 12 19, 26 and Feb. 2.

ZETTA MOR
THE IMPRESSIONIST.
EMPIRE, HACKNEY
All Coms., E. H. Granville.

WAL LANGTRY
Panto., Forty Thieves, Hassarac, HIPPO., SOUTHEND
Business Manager, HARRY BURNS.

BELLA MOODY
Dame in "Dick Whittington."
T.R., STOCKPORT

DE BUSSE
The Man Who Popularised the Piano-Accordion.
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NELLIE RYAN
DRAMATIC SOPRANO
B. SHEREK and Principal Agents. L.T.V. CIRCUIT

STEPHANIE ANDERSON
AND ASSISTANT.
FIFTEEN MINUTES OF VERSATILE ARTISTRY
ON TOUR

BARTON & ASHLEY,
"MONEY TALKS."
This, HIPPO., ALDERSHOT Next, SOUTH SHIELDS
Agent—GEORGE FOSTER

THE REAL McKAYS
Scotch Comedy Artists.
EMPIRE, HOLBORN
Agent, Fred Francis, 170, Brixton Road, S.W.

EDDY BROWN UPSIDE DOWN.
Jan. 5, COLISEUM, OLDHAM
VACANT—Jan 12, 19, 26; Feb. 2 & 9. Direct or through any Agent.

PAULINE TRAVIS
MALE IMPERSONATOR.
This Week, HIPPO., WIGAN. Next EMPIRE, NEWCASTLE
FIRST VACANCY, March, 1920. All Coms., GUS COLMAN, 133, Railton Road, S.E.

LAURI HOWARD
MAD HORSE.
Panto. "Buttons" Sydney Bransgrove's Cinderella, L.T.V.
Agent, GEO. BARCLAY.

NATHANO BROS. Wishing everybody a Happy & Prosperous New Year. Percy Riess

WILKIE BARD
AMERICAN SEASON

Join the "Fame Up" Society. Membership fee 10/6.

LEW LAKE PRESENTS **JOE ELVIN** In "Sailor Lad."
BY CLIFFORD BEAN.
RESTING
Coms., Lew Lake's Agency.

Jack & Evelyn
HIPPO, POPLAR. GEO. BARCLAY.

MAY SHERRARD
"THE FAMOUS COMEDIENNE."
ON TOUR
Coms., N.V.A., 18, CHARING CROSS ROAD.

This Week, THE GRAND, BIRMINGHAM. Next, HIPPO., KEIGHLEY

WEE GEORGIE WOOD
"WISHEE WASHIE" IN ALADDIN
KENNINGTON THEATRE.
AGENT: E. EDELSTEN, Esq.
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LE PREMIER SENSATIONAL CHAIR BALANCING ACT

Betancourt
BET-AN-COURT
THE FRENCH CUBAN.

Introducing REFINED and ORIGINAL Comedy.
Dec. 15 } Waverley Market
" 22 } Edinburgh
" 29 } (3 wks.)
All invited. Wanted, immediate dates to follow. Wire as above.
Coms., 44, Maple Street, London, W.1

JACK SMILES
COMEDIAN. A Happy New Year to all!
This Week, Hippo., Rotherhithe
All Communications—Agent, LEW LAKE. Phone, Wanstead 15.

GUS OXLEY
All Communications, 131, Clapham Road, S.W. 9

"A-NARF-A-NAPPLE" (LONG & HAGGERTY)

ERNIE MAYNE
The Simple One.
EMPIRE, HOLBORN & EMPIRE, ISLINGTON
Next, L.T.V
Phone—BRIXTON 1408, or DAY'S AGENCY.

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The "GREAT TYPE" Entertainers.
PALACE, SOUTH LONDON
Agent, CHAS. HAND

The Old Street Fiddler.
NIXON GREY
COMEDIAN
This Week, HIPPO., ASTON. Next, PALACE, HALIFAX

SAMMY SHIELDS
THE MERRY SCOT
This Week, VICTORIA PALACE

ERNEST ROMA
ON TOUR

LILY MORRIS
PANTO.
"Jack & Jill," Principal Boy, COLISEUM, GLASGOW.

WILL HAY
THE PROFESSOR OF MIRTH
Still Hunting the Beetle in
MOONSTRUCK
ON TOUR

DUSTY RHODES
THE GREATEST SINGING COMEDIAN, AND FIRST.
This week, EMPIRE, SMETHWICK

AUSTIN RUDD "THE BODY'S UPSTAIRS."
PUBLISHED BY FELDMAN. IS RESERVED FOR PANTOMIME. TERMS 5 GUINEAS
THIS WILL BE THE LAUGHING SUCCESS & CATCH PHRASE OF EVERY TOWN
EMPIRE, CROYDON

TED YOUNG
Re-engaged by H. Snelson, Esq., to play my original part of "Blobbs & Ginger," in "Hullo, Baby!" Revue
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ROSA TOM
LOADER and LANEY
The Famous Musical Diploma Comedienne and the Dapper Little Fellow. A delightful Combination of Comedy and Musical Genius (Vide Stoll).
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